

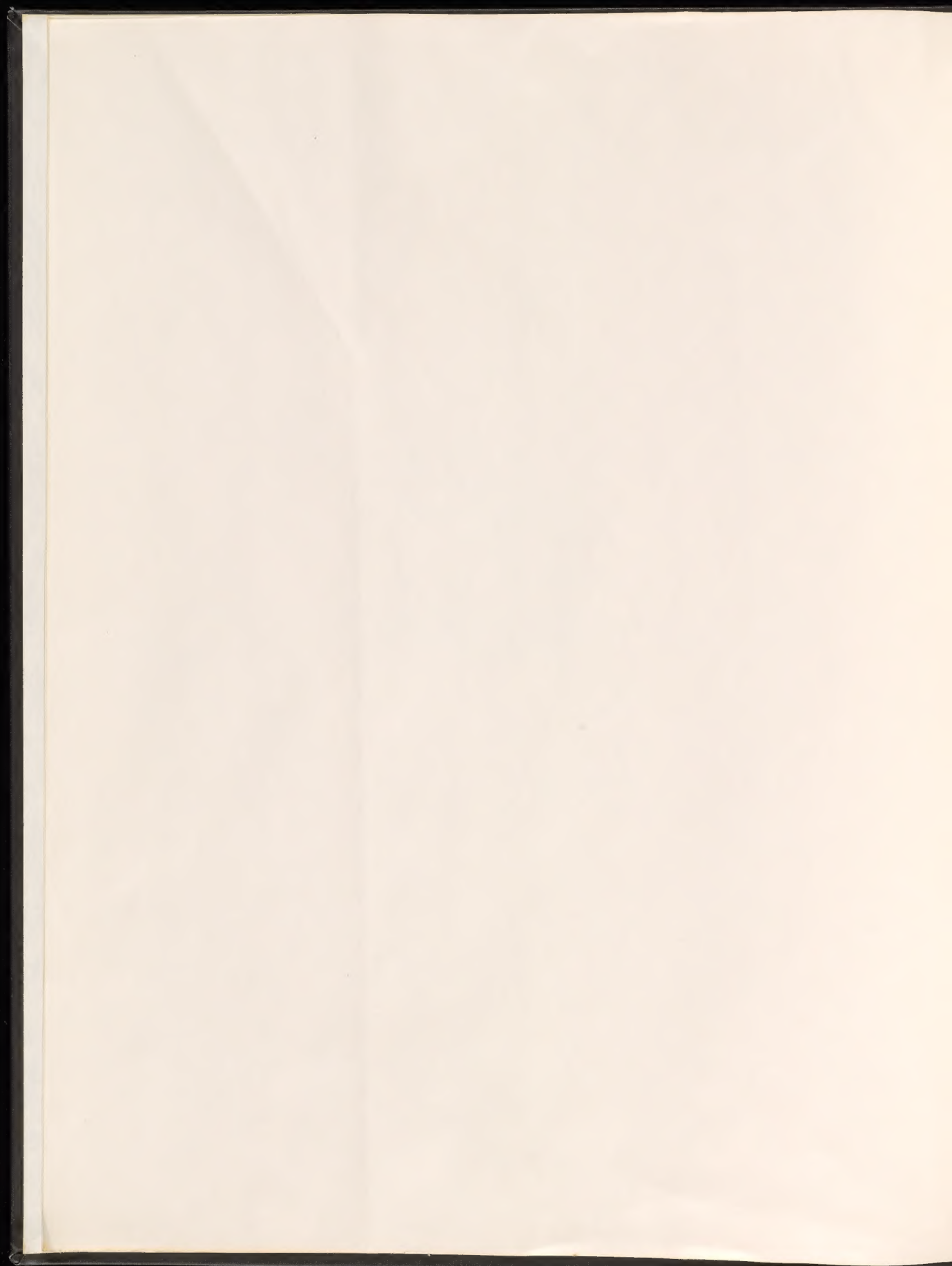


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THE BRIDGEWATER GALLERY

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The Bridgewater Gallery

ONE HUNDRED AND TWENTY OF THE
MOST NOTED PAINTINGS AT
BRIDGEWATER HOUSE

REPRODUCED IN PHOTOGRAVURE

FROM PHOTOGRAPHS

BY

WALTER LONGLEY BOURKE M.Inst.C.E.

SUPERINTENDENT AND TRUSTEE UNDER THE WILL OF THE LATE
FRANCIS, THIRD AND LAST DUKE OF BRIDGEWATER

WITH DESCRIPTIVE AND HISTORICAL TEXT

BY

LIONEL CUST M.V.O.

SURVEYOR OF THE KING'S PICTURES AND WORKS OF ART AND DIRECTOR
OF THE NATIONAL PORTRAIT GALLERY

WESTMINSTER

ARCHIBALD CONSTABLE

AND COMPANY LIMITED

1903

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The Bridgewater Gallery

ONE HUNDRED AND TWENTY OF THE
MOST NOTED PAINTINGS AT
BRIDGEWATER HOUSE

SELECTED BY THE BRIDGEWATER TRUST

THE BRIDGEWATER TRUST

WALTER LLOYD, ESQ., M.P.

THE BRIDGEWATER TRUST, BRIDGEWATER, GLOUCESTERSHIRE

WITH DESCRIPTIONS AND HISTORICAL NOTES

BY

ALFRED GUST MANN

OF THE BRIDGEWATER TRUST, BRIDGEWATER, GLOUCESTERSHIRE

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1893

LIST OF SELECTED PICTURES

1	RAFFAELLO SANTI (RAPHAEL)	The Bridgewater Madonna.
2	"	The Virgin with the Palm-Tree.
3	"	The Holy Family in a Landscape.
4	"	The Virgin with the Diadem.
5	TIZIANO VECELLI (TITIAN)	The Three Ages of Man.
6	"	The Holy Family.
7	"	Venus Rising from the Sea.
8	"	Diana and Actæon.
9	"	Diana and Callisto.
10	JACOPO ROBUSTI (TINTORETTO)	The Descent from the Cross.
11	"	Portrait of a Venetian Gentleman.
12	"	Portrait of a Venetian Nobleman.
13	MARIA ROBUSTI	Portrait of a Venetian Gentleman.
14	PAOLO CALIARI (VERONESE)	Venus Lamenting the Death of Adonis.
15	BONIFAZIO DE' PITATI DA VERONA	The Holy Family in a Landscape.
16	LORENZO LOTTO	The Virgin and Child, with Saints.
17	PARIS BORDONE	The Holy Family in a Landscape with St. John the Baptist.
18	GIACOMO DA PONTE (IL BASSANO)	The Judgment of Solomon.
19	LUDOVICO MAZZOLINO	The Circumcision of Christ.
20	BERNARDINO LUINI	Head of a Female Saint (?).
21	GAUDENZIO FERRARI	The Nativity of Christ.
22	ANDREA DEL SARTO	The Holy Family.
23	BALDASSARE PERUZZI	The Adoration of the Magi.
24	GIULIO DEI GIANNUZZI (ROMANO)	The Infancy of Hercules.
25	FRANCESCO MAZZOLA (PARMIGIANO)	The Virgin and Child with Saints.
26	LUDOVICO CARRACCI	The Dream of St. Catherine.
27	"	The Lamentation over Christ.
28	ANNIBALE CARRACCI	St. Gregory at his Devotions, supported by Angels.
29	"	Danæ and the Golden Shower.
30	GIOVANNI FRANCESCO BARBIERI (GUERCINO)	David and Abigail.
31	DOMENICO ZAMPIERI (DOMENICHINO)	The March to Calvary.
32	SALVATORE ROSA	Landscape with a River.
33	GIOVANNI PAOLO PANNINI	View of the Piazza of St. Peter's at Rome, with the Procession of the French Ambassador to the Vatican.
34	NEAPOLITAN SCHOOL	St. Jerome.
35	CLAUDE GELLÉE (LE LORRAIN)	Demosthenes on the Sea Shore.
36	"	Moses and the Burning Bush.
37	"	The Transformation of the Apulian Shepherd.
38	NICOLAS POUSSIN	Moses Striking the Rock.
39	GIUSEPPE RIBERA (LE SPAGNOLETTO)	Christ Disputing with the Doctors.
40	JUAN CARREÑO DE MIRANDA	Portrait of Julian Valcarcel, natural Son of the Duke d'Olivarez.
41	SPANISH SCHOOL	Portrait of a Young Man in a Black Dress.
42	HANS MALER	Portrait of a Young Man.
43	PETER PAUL RUBENS (?)	Portrait of a Lady.
44	SIR ANTHONY VAN DYCK	The Virgin and Child.
45	DAVID TENIERS (THE YOUNGER)	The Alchemist.
46	"	A Village Street in Winter.
47	"	The Village Fair.
48	"	The Rustic Marriage.
49	ADRIAEN BROUWER	Boots Carousing.
50	JAN FYT	A Chained Mastiff.
51	REMBRANDT HARMENSZ VAN RIJN	Portrait of a Young Lady.
52	"	Portrait of a Young Lady.
53	"	The Prophetess Hannah and Samuel in the Temple.
54	"	Sketch of a Man's Head.
55	"	Portrait of an Old Man.
56	"	Portrait of Himself.
57	JAN VICTORS	Tobias taking leave of his Parents.
58	SALOMON KONINCK	The Young Philosopher in his Study.
59	JAN STEEN	The Village School.
60	"	The Fishwife.
61	GABRIEL METSU	The Stirrup Cup.
62	"	The Market-Woman.
63	"	A Lady with a Spaniel.
64	FRANS VAN MIERIS (THE ELDER)	Portrait of Himself.
65	"	The Morning Toilet.

66	NICOLAS MAES	The Seamstress.
67	GERARD DOU	Portrait of Himself.
68	"	Portrait of Himself in his Studio.
69	QUIRINGH GERRITZZ BREKELENKAM	Cottage Scene with an Old Woman Cooking.
70	ARIE DE VOIS	Portrait of a Youth holding a Book.
71	ADRIAEN VAN OSTADE	A Dutch Peasant giving a Toast.
72	"	The Tric-Trac Players.
73	"	The Skittle Players.
74	"	A Tavern Scene with Peasants Smoking and Drinking.
75	"	The Lawyer in his Study.
76	"	Rustic Courtship.
77	ISAACK VAN OSTADE	Travellers halting at a Country Inn.
78	"	Peasants Carousing at a Country Inn.
79	CORNELIS PIETERSZ BEGA	Interior of a Cottage.
80	GERARD TER BORCH	Paternal Instruction.
81	FRANS HALS (?)	Portrait of a Young Girl.
82	PAULUS MOREELSE	St. Simeon and the Infant Christ.
83	PAULUS POTTER	Three Oxen in a Landscape.
84	AELBERT CUYP	Landscape with a Piping Shepherd.
85	"	Landscape with a Milkmaid.
86	"	Landscape with the Ruins of the Castle of Koningsvelt.
87	"	Another Landscape with the Ruins of the Castle of Koningsvelt.
88	"	Landscape with Travellers and Peasants.
89	"	Prince Maurice landing at Dordrecht.
90	DIRCK STOOP	Landscape with a Horseman.
91	PHILIPS WOUWERMAN	An Engagement of Cavalry.
92	"	The Hay-Cart.
93	NICOLAS BERCHEM	The Hawking Party.
94	"	River Scene in Italy.
95	JACOB VAN RUISDAEL	View on a Canal with the Old Gate at Amsterdam.
96	"	A Wood by a River.
97	"	Charcoal-Burners in a Landscape.
98	"	Forest Scene with a Shepherd and his Flock.
99	"	The Road through the Wood (Landscape with Travellers resting).
100	"	A Bird's-eye View from the Dunes near Haarlem.
101	"	Landscape with a View of a Village near Haarlem.
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103	"	Wooded Landscape.
104	CORNELIS GERRITZ DECKER	Landscape with a River and Cottages.
105	JAN VAN DER HEYDEN	View of a Street in a Dutch Town.
106	JAN VAN DE CAPPELLE	A View on a River in Holland.
107	AERNOUT [AERT] VAN DER NEER	Landscape by Moonlight.
108	SIMON JACOBZ DE VLEGER	View on the Coast at Scheveningen.
109	WILLEM VAN DE VELDE (THE YOUNGER)	Ships of War in Distress during a Storm.
110	"	The Battle between the English and Dutch Fleets at Sole Bay.
111	"	The Signal Gun.
112	"	Fishing Boats in a Gale off the Texel.
113	JOSEPH MALLORD WILLIAM TURNER, R.A.	Fishing Boats in a Squall.
114	SIR JOSHUA REYNOLDS, P.R.A.	Portrait-Group of Lord and Lady Clive, Child and an Ayah (?).
115	"	Portrait of Mrs. Trecothick.
116	THOMAS GAINSBOROUGH, R.A.	Cattle and Figures in a Meadow.
117	RICHARD WILSON, R.A.	Landscape with the Destruction of Niobe and her Children.
118	ENGLISH SCHOOL (?)	The Youthful Artist.
119	NICOLAS DE LARGILLIÈRE	Portrait of Himself.
120	PAUL DELAROCHE	Charles I. insulted by the Soldiers.

THE BRIDGEWATER HOUSE COLLECTION OF PICTURES

THE eighteenth century comprised that social era which may be described as the grand days of the English aristocracy. The bulk of the wealth and territorial influence, carrying with it a preponderating weight in the politics and general progress of the nation, was in the hands of a comparatively few great noblemen or landed proprietors. In point of view of social and political power the great families for long held their own against the irresistible encroachment of those who had enriched themselves in commerce. If the British aristocrat in the eighteenth century wielded a greater power even perhaps than scions of a royal house can exercise in the twentieth century, if the young nobles and squires rode harder and lived harder, gambled more recklessly, and dissipated their fortunes in a more princely manner than their successors of a hundred years later, it must be admitted that they worked hard to maintain their social pre-eminence as leaders of fashion and arbiters in matters of culture and social accomplishments.

Through this tendency on the part of its aristocracy the British nation was, and is to some extent still, indebted for the formation of those great collections of works of art, which have been the envy and latterly the quarry of the modern millionaire. But the pace was too good to last, and the collections, which the eighteenth century expended so much labour and expense in accumulating, the nineteenth century went a long way to disintegrate, and the twentieth will probably obliterate altogether. One of the few great collections, formed by a great English aristocrat of the eighteenth century, which still fortunately remains intact, is the famous collection of pictures at Bridgewater House in Cleveland Square, St. James's, formed originally by Francis Egerton, sixth earl and third duke of Bridgewater.

Lord Francis Egerton, born in 1736, was younger son of Scroop, first duke of Bridgewater, by his second wife, Rachel, daughter of Wriothesley Russell, Duke of Bedford. He lost his father when young, and his mother took another husband. A sickly boy, difficult to teach and control, he succeeded unexpectedly at the age of twelve to the dukedom of Bridgewater through the death of his elder brother. He was then sent abroad on the grand tour, under the tutorship of Mr. Robert Wood, the traveller, whose journey to Palmyra and Baalbec was then still the talk of society. The duke had no sooner attained his majority than he fell under the spell of the beautiful Elizabeth Gunning, then widow of the Duke of Hamilton, and his suit was at the time successful. A breach ensuing the young duke quitted London society, and shunned ever afterwards the companionship of the female sex, even to the extent of excluding them from his own household. He then settled on his property at Worsley near Manchester, and devoted his life thenceforth to the development of his collieries and the construction of that great canal system of communication, which he initiated and which still remains identified with his name. Through the skilful management of these enterprises he amassed a great fortune. Eccentric and a recluse, with habits of the simplest kind, he was yet a liberal host and a generous benefactor at the call of need. The duke never in person displayed any special zeal or affection for the fine arts, though in this direction eventually, as in others, he showed himself ever alive to any chance which good fortune might throw in his way. It is evident, that the investment of some part of his great wealth in buying pictures by the Old Masters was due to the example of his nephew, George Granville Leveson-Gower, second Marquess of Stafford, created later on Duke of Sutherland, the son of the Duke of Bridgewater's only sister, Lady Louisa Egerton, by her marriage with the first Marquess of Stafford.

The first Earl of Ellesmere has told the story how the Duke of Bridgewater, when dining with his nephew, then Earl Gower, saw and admired a picture which the latter had picked up, a bargain, for a small sum at a broker's shop that morning. "You must take me," said the Duke, "to that d——d fellow to-morrow." From this small beginning was developed apparently the taste for buying pictures which led to the formation of the Bridgewater House Gallery.

The Duke of Bridgewater died in London in March, 1803. In his will he made an elaborate disposal of his estates. A large portion, including the estate of Ashridge in Hertfordshire, and a considerable property in Shropshire and Durham, was devised to the duke's cousin, who succeeded as Earl of Bridgewater, and whose

estates subsequently passed, through marriage, to the present Earl Brownlow. The remainder of his property, including the Manchester collieries, the canal, and Bridgewater House in London, with its famous collection of pictures, was devised under trust to his aforesaid nephew, the Marquess of Stafford, and after his death to his second son, Lord Francis Leveson-Gower, afterwards Earl of Ellesmere. The trust, created by the Duke of Bridgewater's will was to last for one hundred years, so as to expire in 1903. When this portion of the Duke of Bridgewater's estate, including the collection of pictures, was to become the absolute property of the existing, and, as events have turned out the third and present Earl of Ellesmere.

In the formation of his collection of pictures the Duke of Bridgewater was to a great extent guided by the advice of the well-known picture-dealer and expert, Mr. Michael Bryan, from whom the duke obtained some of his pictures. Mr. Bryan, moreover, was the agent employed to treat for the purchase of the Orleans collection, from which the most famous Italian pictures in the Bridgewater House Collection were obtained. The history of this remarkable collection is worth narrating.

The famous *Palais Royal* in Paris was originally built by Cardinal Richelieu, but in 1639 was ceded to King Louis XIII. by the Cardinal. In 1643 the widowed queen, Anne of Austria, with her sons, the elder being the youthful King Louis XIV., took up her residence there, when it first received the name of *Palais Royal*. Later on it afforded a home to the exiled Queen of England, Henrietta Maria. Subsequently Louis XIV. gave the palace to his brother, Philippe, Duke of Orleans, whose son acted as regent of France during the minority of King Louis XV. It was the regent who formed the great collection of pictures there, and employed the most competent artists and agents on this task. Many pictures were given as gifts by those who wished to secure the regent's favours. Acquisitions were made from all the most important private galleries in France as well as from religious communities. The regent was lucky enough to acquire in Rome the whole collection of Queen Christina of Sweden, which had been purchased after her death by Don Livio Odescalchi, Duca di Bracciano, nephew of Pope Innocent XI. After the regent's death the collection passed into the hands of his son Louis, Duc d'Orleans, a man of very different calibre from his father, who caused some of the nude paintings to be destroyed. The collection eventually came into the possession of Louis Philippe, Duc d'Orleans, so notorious in the early days of the French Revolution as "Philippe Egalité."

Being hard pressed for money for his private use and to meet his creditors, and anxious at the same time to possess sufficient wealth to further his political designs, "Philippe Egalité" parted with his collection of pictures, selling the Italian and French pictures to a banker at Brussels, called Walkuers, and the Dutch, Flemish and German pictures to an Englishman, Mr. Thomas Moore Slade, who represented a syndicate consisting of Lord Kinnaird, Mr. Hammersley, the banker, and Mr. Morland. This portion of the collection was conveyed to England by Mr. Slade and disposed of by private contract at the Old Academy rooms in Pall Mall.

The Italian and French pictures were sold by M. Walkuers to M. Laborde de Merville at an advanced price. M. Laborde intended building a gallery for the reception of the pictures in Paris, but at the outbreak of the Revolution he was forced to fly to England, whither he also managed to remove his valuable collection. Returning, however, to France, he was recognized and fell a victim to the guillotine. The pictures, however, remained in London, until through the agency of Mr. Bryan the whole collection was purchased on behalf of the Duke of Bridgewater, the Earl Gower (his nephew), and the Earl of Carlisle for the sum of £43,000, a ridiculously small sum in the eyes of modern collectors.

Having thus obtained this valuable collection the three noblemen in question proceeded to select a certain proportion for their own private use, and to offer the remainder for sale by private treaty. The selection having been made, the remaining pictures were exhibited in Mr. Bryan's rooms in Pall Mall, and at the Lyceum in the Strand, until the bulk of them had been disposed of. The value of the collection may be estimated by the fact, that the fortunate proprietors were able to sell for £41,000, or almost as much as their original outlay, the residue, which they did not care to keep themselves. Moreover, this residue contained such paintings as "The Raising of Lazarus," by Sebastiano del Piombo, purchased by Mr. Angerstein, and now in the National Gallery, the "Rape of Europa," by Titian, that has lately passed from the collection of the Earl of Darnley to that of Mrs. Gardner at Boston, U.S.A., and many of the important pictures in the collections of the Earl of Darnley, the Lord Berwick, Mr. T. Hope, Mr. Udny, Sir Abraham Hume, Mr. Fitzhugh and other well-known collectors of the period.

After this fortunate and inexpensive acquisition of paintings, which are now in some cases of inestimable value in the market, the Duke of Bridgewater made important acquisitions from the collections of M. Charles Alexandre de Calonne, the exiled minister of Louis XVI., sold by auction in March, 1795; of Mr. John

Trumbull of the American Legation in Paris, sold by Christie in February, 1797; of Baron Fagel, sold in May, 1801, and of Baron Fagel's great-niece, the Countess of Holderness, sold in March, 1802.

The pictures acquired by the Duke of Bridgewater were at first deposited in the house which he purchased near the Green Park, known as Cleveland House, which had formed part of the great mansion of the Earls of Berkshire, and had been purchased by Charles II. for Barbara Villiers, Duchess of Cleveland. This house, with the pictures, was bequeathed by the Duke of Bridgewater at his death in March, 1803, to his nephew, the Marquess of Stafford, who, as Earl Gower, had been associated with the duke in the purchase of the Orleans collection, and who was subsequently created Duke of Sutherland. The Bridgewater property being strictly entailed on the Duke of Sutherland's second son, Lord Francis Leveson-Gower, passed to him on the death of the Duke of Sutherland in 1833, while the pictures collected by the Duke of Sutherland himself passed with the title to his eldest son, and are now located in Stafford House. This latter collection should be carefully distinguished from the Bridgewater collection, which during the lifetime of the Duke of Sutherland was known as the Stafford Gallery, and located in what was then known as Cleveland House.

It was the Marquess of Stafford who, in 1806, was the first great private owner of pictures to admit strangers, under proper restrictions, to view his collection. An idea was long prevalent that this was one of the conditions attached to the bequest in the Duke of Bridgewater's will. This was not the case, the privilege being due to the enlightened liberality of the noble owner, an example which has been faithfully followed by all successive owners of the collection up to the present day.

Lord Francis Leveson-Gower, who assumed the name of Egerton, was one of the most cultivated amateurs of his day, and a worthy successor of his father as a patron of art, literature and science. He was created Earl of Ellesmere. Besides making several additions to the collection at Bridgewater House, he employed Sir Charles Barry, R.A., to build the present magnificent palace on the site of Cleveland House, including a special gallery for the display of the pictures.

The instalment of the pictures was somewhat hurriedly effected, owing to the necessary arrangements for occupying the new house during the season of 1851, at the time of the great International Exhibition in Hyde Park. The arrangement, however, remained undisturbed until 1898, when by direction of the trustees and with the consent of their present owner, the third Earl of Ellesmere, the whole collection was overhauled, cleaned and repaired where necessary, by Messrs. Haines, and rearranged throughout the house under the superintendence of the editor of this work.

In view of the high quality of the greater number of the pictures in the Bridgewater House Collection, the collection may claim to rank, so long as it remains intact, as second, perhaps, only to the great collection of Prince Liechtenstein at Vienna among the great private collections of pictures in the world.

The preservation of the collection, as a whole, may be to some extent due to the protection afforded by the trust created by the will of the Duke of Bridgewater which expired in 1903, when the collection became the absolute property of the present Earl of Ellesmere. Such a collection of pictures in such a house as Bridgewater House is an asset of inestimable value not only to its noble owner, but to the nation at large. It is doubtful if such a collection could ever be formed again, even though the cheque-books of millionaires be at hand to purchase such treasures as may come into the market. It was to the enlightened liberality of such men as the Dukes of Bridgewater and Sutherland, and the first Earl of Ellesmere, that Great Britain owed her great wealth in the domain of art. There is every reason to think that the same spirit will prevail with the present noble owner of the collection, who has just entered upon uncontrolled administration of so splendid an inheritance.

RAFFAELLO SANTI

1483—1520

AMONG the chief treasures acquired by the Duke of Bridgewater from the Orleans collection were three paintings by Raphael, the incomparable artist, whose fame as a painter was then as yet undimmed and untarnished by the fierce light of modern criticism. Since the earliest days of collecting pictures for the simple pleasure of possession, the easel pictures by Raphael have been regarded as the chief treasures of pictorial art. Under these circumstances it is not surprising that the supply should sometimes be found equal to meet the demand.

In later days the immense accessions to knowledge, due to increased facilities for travel and for research in archives, both public and private, as well as to the opportunities offered by photography for recording and comparing personal observations, have cast a new light upon the whole domain of art, whereby not only the lives of individual artists, but whole epochs of art, can be viewed and studied, each step being traced as it were from the cradle to the grave.

This progress has not been unattended by danger. The new school of art criticism, of which the late Senatore Morelli was the most conspicuous example, has shown a tendency to create a scientific turn of mind among students of art at the expense of that power of aesthetic consciousness which is so necessary for the proper appreciation of works of art. Moreover the greater part of the art students everywhere are led to acquire their knowledge, or what they believe to be so, of artists and their works, from books and photographs, and not from the works of art themselves. So for the keen and zealous historian of art there is a danger lest the sense of beauty, whereby the true value of works of art, other than the mere commercial value, can only be discerned, shall be obscured, if not entirely extinguished, by the process of scrutiny and dissection, which lays bare all the secret recesses of art, the dark corners into which few true lovers of art could wish to penetrate. There is too strong an aroma of the reading-lamp, even of the operating-room and lecture theatre, too slight a flavour of human interest and enjoyment about the primers, monographs, magazine articles in every language with which the unfortunate student or teacher of art has to try to keep pace in these prolific days. There have been hundreds of writers and professors of art during the last half century, but there has only been one John Ruskin.

It must not be thought that the preceding remarks are intended in any way to depreciate the serious and valuable work done by Messrs. Crowe and Cavalcaselle, Senatore Morelli, Dr. Bode, Mr. Berenson, and other writers, whose works are now indispensable text-books to the student. They are only intended to warn students, especially the young, against mere book lore, and to induce that form of knowledge which can be obtained through the sight or the touch alone, and cannot be conveyed through mere books or lectures, however wisely or clearly these may be expressed.

The life and works of Raffaello Santi afford a good instance of both the advantages and disadvantages to be gained from the modern school of criticism. Step by step the circumstances of Raphael's life have been accounted for. The result is in no way to depreciate Raphael's position in the history of painting. He is shown to be no isolated phenomenon, no *sponté*, to use a technical term, in the progress of a species, but the consummation of a school, a style, an epoch. As we follow Raphael through his life, his works serve for illustrations to accompany it. First as the boy in the studio of his father, Giovanni Santi, at Urbino, then the student in that of Timoteo Viti, where he imbibed something of the art of Francia and other painters of Ferrara, and then at Perugia as the assistant in the active and prolific *botteghe* of Perugino and Pintorricchio. Next he is found as a recognized genius in himself at Florence, but still susceptible to the influence of such a painter as Fra Bartolommeo, and to a certain extent of Leonardo and Michelangelo. At Florence the light of Raphael's art shone at its brightest and purest. By the time that he was summoned to Rome by Pope Julius II. to commence that mighty series of wall-paintings in the Vatican, Raphael had reached the highest pitch of worldly success to which an artist can reach, when Pope and cardinals, princes and wealthy merchants competed for his services. Like other famous painters, Raphael, while gaining in strength and maturity as a painter, lost the grace and simplicity of his early Florentine works. The services of pupils and assistants had to be requisitioned, and in the press of important commissions, Raphael had to consider the degrees of importance among his customers, as to who would not be

satisfied without an assurance that the painting was entirely the work of Raphael's own hand, who would be content with a picture painted chiefly by Giulio Romano or Gian Francesco Penni, and only finished by the master, who might be put off with a mere *replica* by one or other of his assistants, and all the various penalties on reputation, which are imposed upon an artist by inordinate success.

The circumstances of Raphael's life must be carefully remembered by those who seek to steer their way through the accretions and impositions of an ignorant or unscrupulous posterity. Add to the difficulties already suggested the facts that Italy, if it be the birthplace and cradle of art, has been, owing to its climate and its habits of life, one of the most careless and inconsiderate guardians of its treasures, and that in Italy the real art of picture cleaning and restoration was practically unknown until the present generation, it is not surprising to find that among the mass of replicas, copies, and badly botched originals, many paintings bear the almost sacred name of Raphael, from which modern critics unite in agreeing to withdraw that honour.

Among those which have excited severe criticism, and in some cases condemnation, are the four paintings ascribed to Raphael in the Bridgewater House Gallery.

THE VIRGIN WITH THE CHILD ON HER LAP

(USUALLY KNOWN AS THE "BRIDGEWATER MADONNA")

THIS picture is stated to have been acquired in Italy by the Marquis de Seignelay, son of the great Jean Baptiste Colbert. At the sale of the last Marquis de Seignelay's collection it was purchased by M. de Montarsis, who disposed of it to M. Rondé, a jeweller, from whom it was purchased by the Duke of Orleans. Originally painted on board, but transferred to canvas by Hacquin when in the Palais Royal.

Dimensions, 32 x 22 inches.

This picture has suffered so much from over-cleaning and re-painting, and during the process of being transferred to canvas, that it has lost much of the charm which it must have originally possessed. There are defects in the drawing and the composition, such as the ungraceful heads, but these defects can be paralleled in other paintings by Raphael during the last two years of his residence in Florence, 1507 and 1508. In composition it resembles the so-called "Madonna della Casa Colonna," now in the Berlin Gallery, and has been subjected to similar criticism. Could these pictures be seen in their original state, with their true glazings, and without the daubs and smears of re-paint, which disfigure them, the hand of Raphael would no doubt be more easily discerned. It has been suggested by more than one critic that in this and other paintings of the same date Raphael was assisted in great part by his comrade and fellow-student, Domenico Alfani, of Perugia. It is preferable to see in this still charming picture a genuine work by Raphael's own hand, though hardly recognizable through neglect and unskilful restoration.

A tribute to the genuineness of the "Bridgewater Madonna" can be found in the various copies of it which exist, the most important being those in the Museo at Naples, and in the Palazzo Torrigiani at Florence.



THE VIRGIN WITH THE PALM-TREE

(LA VIÈRE AU PALMIER)

IN 1680 this picture was in the collection of the Comtesse de Chiverne in Paris, from whom it passed to the Marquis d'Aumont, who sold it to M. De la Noue. Subsequently it was in the collection of Joseph Antoine Crozat, Marquis du Châtel, sold in 1751, and later in that of M. Tambonneau, from whom it was purchased by the Duke of Orleans. It was purchased at the sale of the Orleans collection at a valuation of 1,200 guineas.

Circular picture, on canvas, 40 inches in diameter.

This picture is said to have been one of those painted for Taddeo Taddei in 1507 or 1508 during the last months of Raphael's residence at Florence.

Its authenticity has been severely called into question by modern critics, some of whom maintain that this and other paintings attributed to Raphael were really painted by Domenico Alfani or some other fellow-pupil at Perugia from the designs sent to them by Raphael himself. A study for the group of the Virgin and Child within a circle is in the Louvre. This beautiful drawing is much tenderer, much more full of feeling, much more Raphaellesque than the group in the painting, which fact lends some colour to the above criticisms. At the same time the picture is so much disfigured by repairs and re-painting, especially in the figure of St. Joseph, that it is permissible to believe that the original handiwork was that of Raphael, or if that be not conceded, that the original composition was of his designing.



THE HOLY FAMILY IN A LANDSCAPE

(MADONNA DEL PASSEGGIO, LA BELLE VIERGE)

THIS charming composition is stated to have been painted by Raphael for Francesco delle Rovere, Duke of Urbino, by whom it was given to Philip II., King of Spain, who in his turn presented it to the Emperor Rudolph II. of Germany. It is further stated that it was taken as loot by Gustavus Adolphus, King of Sweden, during the Thirty Years' War, and that it passed from him to his daughter Christina, Queen of Sweden. Subsequently it came, like so many others, into the Crozat collection, and later into that of the Duke of Orleans.

Painted on panel, $34\frac{1}{2} \times 24\frac{1}{4}$ inches.

If this painting is either by Raphael himself or designed by him, it must belong to the last few years of his life at Rome. That the traditional ascription of the picture to Raphael is of very early date is shown by the number of copies which exist, and all seem to have been taken from the picture in the Bridgewater Gallery. At the same time it is impossible to accept the picture, composition, drawing, colouring, background, as Raphael's own conception. Possibly this, with the 'Madonna della Perla' and the 'Madonna del Lagarto' at Madrid, and the 'Madonna de François I.' in the Louvre, was among the pictures left unfinished by Raphael at the time of his premature death in 1520, and carried out according to their own design by one or other of his assistants.



THE VIRGIN WITH THE DIADEM

(LA VIERGE AU DIADÈME, OR AU VOILE)

FORMERLY in the collection of Sir Joshua Reynolds, P.R.A.

Painted on panel, 27 x 19 inches.

This cannot be regarded as anything but a very good old copy from the celebrated painting in the Louvre, the authorship of which has also lately been called into question.



TIZIANO VECELLI

1477?—1576

If the fame of the paintings in the Bridgewater collection ascribed to Raffaele Santi has been somewhat clouded, the reverse has been the case with the five priceless canvases by Titian, which raise this collection to the very front rank. Not only are these five canvases of first-rate quality and interest, but they represent the greatest of Venetian painters at each of the most striking epochs of his life.

Tiziano Vecelli, known to the world as Titian, is stated to have been born at Pieve di Cadore in South Tyrol, about 1477. The correctness of this date has lately been called into question, and it is a matter of little or no import in determining the early steps of Titian's great career. Tradition couples his name with that of Giorgione as pupil of the great Venetian master, the venerable Giovanni Bellini. Another account places him first with the mosaicist, Zuccato. But from the outset Titian who seems to have leapt fully armed into the world of art, appears to have owned no master but the world-famous Giorgione of Castelfranco.

Giorgione is stated to have been born in 1477, the reputed year of Titian's birth. Possibly Giorgione and Titian may have worked together in Bellini's studio, but at the outset of Titian's life he seems to show no influence but that of Giorgione. Giorgione died in 1510. Is it too much to suppose that like Raphael, Vandyck, and other artists cut off in their prime, Giorgione left a number of unfinished works which were carried to completion by Titian?

In Titian's long career three epochs at least can be discerned. The Giorgionesque, the period of his full golden maturity, and his robust, passionate, sensuous and indomitable old age.

The Bridgewater collection is fortunate in possessing unrivalled specimens of each one of these three epochs.

5.

THE THREE AGES OF MAN

VASARI in his account of Titian narrates that this picture was painted for the father-in-law of Giovanni di Castel Bolognese, who at one time resided at Venice, but later at Faenza, where Vasari saw the picture in his house.

A copy was formerly in the Manfrin Gallery at Venice, whence it was purchased by Mr. Barker; subsequently it was purchased by the Earl of Dudley and later by Sir William Farrer. Another good old copy is in the Galleria Doria-Pamfilii at Rome.

One of these three versions was seen by Anthony Van Dyck in Italy some time during the years 1621-24, either at Venice or Rome, as a sketch resembling the group of children in the picture appears in Van Dyck's Italian sketch-book at Chatsworth, inscribed "*la primavera, l'estate, e l'inverno.*"

The beautiful idyll depicted by Titian is wholly Giorgionesque in conception. It is closely related to the "Venus and Medea" of the Borghese Gallery, and as this famous picture has been shown to owe its subject to a poet of the late Roman Empire, so possibly may the true meaning of Titian's exquisite pastoral be some day discovered.

A shepherd, almost nude, sits under a tree, leaning one arm on the shoulder of his mistress, who sits before him, gazing with amorous rapture in his eyes, as she, half forgetfully, toys with the reed pipes, which she has taken from his hand. In the swarthy shepherd can be recognized the same model as the St. John the Baptist in the painting of "The Baptism of Christ" in the Gallery of the Capitol. In the maiden is seen that type of rich golden beauty in which Titian, and also Palma, found the outlet for their emotions.

The picture is divided into planes in the manner of Giorgione; in the second plane is a group of cupids, two of whom lie asleep while the third tramples sportively on one of their bodies. Further in the background sits an old man contemplating mortality in the shape of human skulls. Further back still a shepherd tends his flock, while the eye loses itself in a blue distance of surpassing depth and beauty.

The death-note in the background seems more consonant with northern sentiment. Albrecht Dürer was in Venice in 1506, and Titian can have hardly failed to notice, even if he did not appreciate, the thoughtful, earnest work of the German artist both in painting and in engraving.

This picture appears to have passed from its original possessor into the hands of Otto von Truchsess-Waldburg, the famous Cardinal Bishop of Augsburg. Subsequently it was bought by Queen Christina of Sweden in Italy. It was later in the collection of Don Livio Odescalchi, Duca di Bracciano, who died in 1713, and eventually passed into that of the Duke of Orleans.

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THE HOLY FAMILY

Among the earlier works by Titian is now ranked the painting of "The Holy Family," which has for long passed under the name of the elder Palma. As Mr. Claude Phillips has well said, "Deep glowing richness of colour and smooth perfection without smallness of finish make this picture remarkable, notwithstanding its lack of any deeper significance." In this group Titian has not scrupled to introduce the anachronism of St. John the Baptist as a grown man, in order to utilize one of those beautiful Venetian male models, of which the shepherd in "The Three Ages" is so fine an example.

The history of this picture, prior to its forming part of the Orleans collection does not appear to be known.





VENUS RISING FROM THE SEA

It was during the period at which the art of Titian reached its highest pitch of perfection that he painted the famous picture of 'Venus Rising from the Sea' ('Venus Anadyomene,' 'Venus à la Coquille').

This composition is simplicity itself, and depends entirely on the painter's art for its triumphant success. The goddess, a beautiful Venetian model, stands nude in the sea, which reaches above her knees, as with both hands she wrings the brine from her reddish golden-brown hair. A shell floats on the waves by her. In this picture everything depends on Titian's consummate skill in flesh painting, the beauty of which is well preserved, in spite of the somewhat damaged condition of the painting.

Mr. Claude Phillips rightly says that in this picture "Titian's conception of perfect womanhood is here midway between his earlier Giorgionesque ideal and the frankly sensuous yet grand luxuriance of his maturity and old age." There is something Hellenic in this presentation of mere beauty unadorned, and yet the picture is the quintessence of pure Venetian warmth and lusciousness, without the tendency to exuberance, which is characteristic of Titian's later work.

It is curious that so beautiful a painting cannot be traced beyond the collection of Queen Christina of Sweden, whence it passed into the Orleans collection.



DIANA AND ACTAEON AND DIANA AND CALLISTO

THESE two world-famous paintings amply illustrate the third period of Titian's career. They show how Titian increased not only in his power of depicting the frankly sensuous, such as these two pictures and 'The Rape of Europa,' but also in dramatic power, as shown in his religious paintings, such as 'The Martyrdom of St. Lawrence' and 'The Crowning with Thorns,' in which a certain coarseness and violence of action is redeemed by the marvellous fire and energy of the painter's brush.

The paintings of 'Actaeon' and 'Callisto' were, with one of 'The Entombment of Christ,' painted for King Philip II. of Spain. On June 19th, 1559, Titian wrote from Venice to Philip, that the two "poesies" intended for his majesty were finished, one of Diana surprised by Actaeon at the fountain, another of Callisto's frailty exposed by the nymphs at Diana's bidding. Two other "poesies" were to be completed for the king, representing Europa on the shoulders of the bull and Actaeon torn by his hounds. The pictures were not however despatched until the following September, when Titian wrote again to Philip II. to announce the event. The pictures eventually reached Madrid in safety, and were followed in later years by one at least of the other two "poesies" mentioned above. These pictures hung in the Royal Palace at Madrid, where they were seen and admired by Charles, Prince of Wales and the Duke of Buckingham on their madcap visit to Spain to court the Spanish Infanta. With the traditional magnificent generosity of the Spaniard, Philip IV. had all the so-called "light pictures" by Titian taken down and packed in cases to be sent to England as presents to Charles. The failure of the marriage negotiations caused the gift to be revoked. The pictures remained in Madrid until 1704, when Philip V. gave the 'Diana and Actaeon,' the 'Diana and Callisto' and the 'Europa' to the French ambassador, Antoine Charles, Duc de Gramont, who took them back with him to France. Subsequently all three passed into the collection of the Duke of Orleans, whence the two pictures in question were purchased by the Duke of Bridgewater for £2,500.

Another version of the 'Diana and Callisto,' perhaps from Titian's own hand, perhaps from that of one of his scholars, hangs in the Imperial Gallery at Vienna, having formed part of the collection of the Archduke Leopold William of Austria.

Reduced copies of both pictures are in the Royal Gallery at Madrid, which are usually attributed to the hand of Juan Battista del Mazo, the son-in-law and assistant of Velazquez.

The two paintings of 'Diana and Actaeon' and 'Diana and Callisto' are perhaps the most typical works of Titian's old age. In them can be seen that fierce ardent glow of sunset vigour, which distinguishes them from the fresh poetical creations of his youth, such as 'The Three Ages.' Audacity is the note from the triumphant nudity of the flesh to the vigorous strokes of pink, blue, and even vermillion, which set off the mysterious glamour of the scene. There was seventeen years' more work to be done before Titian was carried off by the plague, it is said in his ninety-ninth year. These two pictures, however, with the 'Rape of Europa' (now in Boston, U.S.A.), mark the zenith of his later career, before it starts on its magnificent decay of sombre melancholy and passion, foreshadowing sometimes even the extravagances and eccentricities of Salvator Rosa.







JACOPO ROBUSTI (TINTORETTO)

1518—1594

At the death of Titian in 1576 his mantle fell on his younger contemporary, pupil and rival who is known to the world as Tintoretto. Tintoretto was one of the greatest decorative painters, one of the greatest scene painters that the world has ever seen.

How quickly he grasps the point of vision in a decorative piece for a ceiling or a vast wall space; how dramatically he insists on the important moment in the scene which he brings before your eyes. Yet when his works are examined the slightness of the means employed is often too evident, the work hurried and scamped, the eye dazzled by the prowess of an astounding virtuoso. The mind and the intellect of Titian and Velazquez are wanting in Tintoretto, though in actual power and vigour of execution he may sometimes reach the same heights. In his portraits he always presents his subjects under a fine and dignified aspect. With the dignity and opulence of Venetian senators Tintoretto is quite at home, but he could never have painted a 'Charles V.' or a 'Philip IV.'

Of the five works ascribed to Tintoretto in the Bridgewater collection three are important, and included in this series.

10.

THE DESCENT FROM THE CROSS

This is an interesting example of Tintoretto's dramatic power of narrative and also of his space composition and decorative instinct. In its present state the painting loses much of its effect, through the upper part of the picture, which was probably arched in shape and contained the figure of an angel, having been cut off.

The picture was formerly in Madrid, and came from thence into the Orleans collection.



II.

PORTRAIT OF A VENETIAN GENTLEMAN

THIS portrait of a gentleman holding an open book cannot be identified. It is probably the work of Tintoretto himself and came from the Orleans collection.



PORTRAIT OF A VENETIAN NOBLEMAN

THIS portrait, which would appear to be the work of Tintoretto's own hand, is well and animatedly conceived.

It was formerly in the collection of Captain William Coningham, a well-known amateur at Brighton, and at the disposal of his collection it was purchased by the Earl of Ellesmere.



MARIA ROBUSTI

13.

PORTRAIT OF A VENETIAN GENTLEMAN

THIS fine portrait bears the date 1583, and has sometimes been attributed to the hand of Marietta Robusti, Tintoretto's daughter, who is known to have painted, or at all events assisted her father to paint many of the portraits which bear his name. Marietta died in 1590, in her thirtieth year.



PAOLO CALIARI (VERONESE)

1528—1588

PAOLO CALIARI was born at Verona in 1528, the son of a stone-carver called Gabriele. He studied painting under his uncle, Antonio Badile, but soon gave evidence of original talent of his own. After various important decorative works at Mantua and elsewhere Paolo was invited to Venice in 1555, from which date he resided principally at Venice, where his numerous and splendid paintings gained for him that high position in the ranks of great painters to which he is justly entitled. He died at Venice on April 19, 1588, and was buried in the church of S. Sebastiano there, which he had decorated with some of his most important works.

14.

VENUS LAMENTING THE DEATH OF ADONIS

A fine example of Paolo Veronese's decorative paintings. This picture was formerly in the collection of Queen Christina of Sweden, and afterwards in the Orleans collection.

Painted on canvas, 57½ × 67 inches.

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BONIFAZIO DE' PITATI DA VERONA

1487—1553

THE name of Bonifazio has been assigned to no less than three painters of approximately the same date, but it has recently been ascertained by Doctor Gustav Ludwig that there was really only one painter of this name, Bonifazio de' Pitati, born at Verona in 1487, the son of Marzio and Benvenuta de' Pitati, and to him, or to his pupils all the paintings, formerly attributed to the three Bonifazios, should be ascribed. His father settled at Venice, where Bonifazio was brought up as a painter of the true Venetian school. He died at Venice on October 19th, 1553, after a long illness, and was buried in the church of SS. Ermagora e Fortunato. He married Marietta, daughter of Zuan di Marco Brunello, a basket-maker at Venice, and widow of one De Grassi, but left no children.

15.

THE HOLY FAMILY IN A LANDSCAPE

THIS painting of the Holy Family resting in a landscape, so rich in colour and Venetian feeling, has usually been ascribed to Jacopo Palma, the elder, but it is almost certainly by Bonifazio da Verona.

Painted on canvas, 38 x 44½ inches.







LORENZO LOTTO

1480?—1556

THIS interesting painter was born at Venice about 1480, and according to Mr. Berenson was a pupil of Alvise Vivarini at Venice. Although he was a contemporary of Giorgione, Titian and Palma, Lotto was one of the most original painters of his time. Lotto was trained in Venice but spent most of his life on the mainland, working first at Treviso and Recanati and afterwards at Rome and at Bergamo, where some of his most important works were executed. Later in life he returned to Treviso and Venice, but afterwards was tempted by prospects of employment to reside at various places in the Marches, especially at Ancona and Loreto. At the latter place he spent the last four years of his life under the protection of the *Sacra Casa*.

The example of his work in the Bridgewater House collection dates from his early days at Treviso.

16.

THE VIRGIN AND CHILD, WITH SAINTS CLARA, FRANCIS, JEROME AND JOSEPH

THIS picture is painted on panel and is signed "L. Lotus. F." The figures recall the style of Vivarini, while the landscape shows the contemporary of Giorgione.

The picture was in the Orleans collection, but its earlier history is not known.







PARIS BORDONE

1500?—1571

PARIS BORDONE is one of the brilliant band of colourists who worked under Titian at Venice. He was born at Treviso, but worked principally at Venice, although he visited various places on the mainland in Italy, and even travelled as far as Paris and Augsburg. He is specially distinguished for the warmth and glow of his colouring.

17.

THE HOLY FAMILY IN A LANDSCAPE WITH ST. JOHN THE BAPTIST

THIS is a typical composition by Paris Bordone, who follows Titian in the anachronism of making St. John the Baptist a grown man. The heavy rich dark green landscape is characteristic of Bordone.

This painting was one of those purchased in Italy by the Queen of Sweden, from whose collection it passed into that of the Duke of Orleans.





JACOPO DA PONTE, CALLED IL BASSANO

1510—1592

JACOPO DA PONTE was the most conspicuous member of a noted family of painters at Bassano in North Italy, whence they took their name. The father, Francesco, and his younger brothers Giovanni, Leandro and Girolamo were also painters. Jacopo da Ponte worked for many years at Venice in the style of Titian and Paolo Veronese, but returned to Bassano, where he, with the help of his brothers and his sons, established a regular school of painting, and produced pictures in an apparently inexhaustible stream. He died at Bassano at the age of eighty-two in 1592.

18.

THE JUDGMENT OF SOLOMON

THIS picture was in the Orleans collection, where it was ascribed to the hand of Paolo Veronese. It has none of the fine colouring or composition of that great painter, although it has considerable merit of its own. The careful and mechanical painting point to the school of Bassano, and it may perhaps be ranked among the works of Jacopo da Ponte.

Painted on canvas, 72 × 105 inches.



LUDOVICO MAZZOLINO

1480?—1528?

LUDOVICO MAZZOLINO was born at Ferrara, and his works are characteristic of the school of Costa, though it is uncertain under whom Mazzolino studied. His paintings are usually full of crowded figures on a small scale, with architectural features and marble bas-reliefs. Of these the picture in the Bridgewater House Collection is a good example. Mazzolino married in 1521 Giovanna, daughter of Bartolommeo Vacchi, a painter at Venice. The date of his death is uncertain.

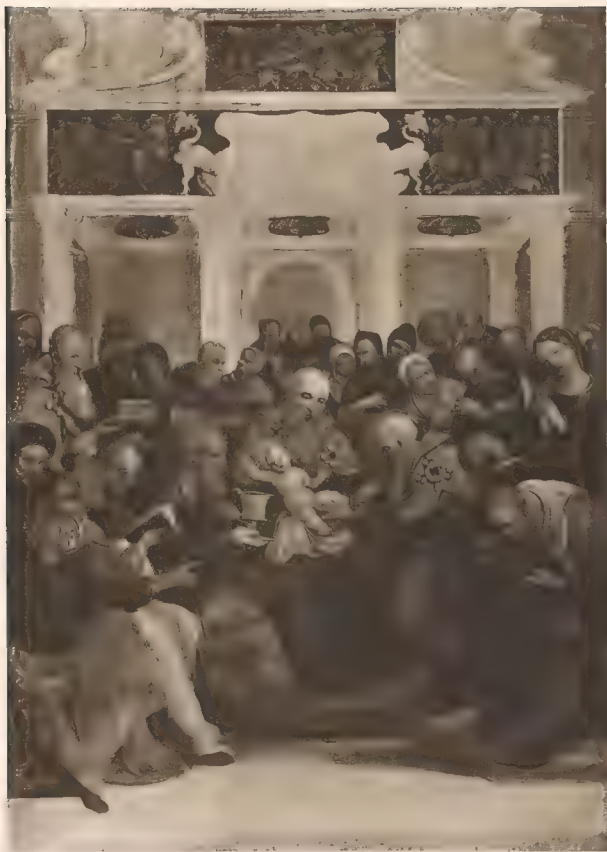
19.

THE CIRCUMCISION OF CHRIST

THIS little painting, with its crowd of gaily coloured figures and architectural background is very characteristic of Mazzolino.

The picture was formerly in the collection of Mr. W. Coningham, and was purchased by the Earl of Ellesmere in 1849.

Painted on panel, 12 × 8½ inches.





BERNARDINO LUINI

1475?—1533?

BORN at Luino on the Lago Maggiore, the early days of Luini's life are shrouded in mystery. He appears to have been a pupil of Stefano Scotto and to have settled in Milan about 1500. It is uncertain whether Luini was ever a pupil of Leonardo da Vinci, or even associated with him at all. His work shows many special and original characteristics, and it is probable that he was the most remarkable and interesting exponent of the style introduced by Leonardo, rather than an actual pupil or imitator of the great master, under whose name the paintings by Luini have so often been disguised. The latter part of his life Luini spent at Lugano.

20.

HEAD OF A FEMALE SAINT?

THIS interesting little picture has always passed for the work of Leonardo da Vinci. It is, however, very characteristic of Luini's style when working after the manner of Leonardo. It was in the Orleans collection, but its history is unknown.

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GAUDENZIO FERRARI

1481?—1547?

GAUDENZIO FERRARI was born at Valduzzia about 1481, and at an early age was employed upon the paintings on the *Sacro Monte* at Varallo, where some of his principal works were executed. He lived principally at Vercelli and later at Milan. His works, which are numerous, were chiefly executed for churches in the neighbourhood of Milan or the *Lago Maggiore*.

21.

THE NATIVITY OF CHRIST

THIS small composition, which is attributed to Gaudenzio Ferrari, was acquired by the Earl of Ellesmere.



ANDREA DEL SARTO

1486—1531

ANDREA D'AGNOLO, usually known as Andrea del Sarto, was the son of a tailor at Florence, where he was born. He was at first a pupil of Piero di Cosimo, but latterly followed the style of Michelangelo and Fra Bartolommeo, until he developed those great qualities of his own, which have made his name famous. With the exception of a short visit to the court of François I. at Paris in 1518 his life was spent at Florence, where he died.

22.

THE HOLY FAMILY

A CIRCULAR picture representing the Virgin and Infant Jesus with St. Joseph, St. Elizabeth and St. John the Baptist.

This painting, if it can safely be ascribed to the actual hand of Andrea del Sarto, can hardly be ranked among his most powerful works, although it possesses great charm and delicacy of colour. It was purchased by the Earl of Ellesmere.

Painted on canvas, 36 inches in diameter.

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BALDASSARE PERUZZI

1481—1537

BALDASSARE PERUZZI was the last great native painter of the Sienese school. He attained perhaps as great a distinction as an architect, and excelled especially as a decorative painter. In his smaller paintings he was especially influenced by Raphael and by his close study of antique art. He was buried in the Pantheon at Rome, near Raphael.

23.

THE ADORATION OF THE MAGI

This little painting is interesting as an example of Peruzzi's work on this scale. It was in the Orleans collection, but the previous history of the painting cannot be traced.

Painted on panel, 16½ × 20½ inches.



GIULIO DEI GIANNUZZI, OR GIULIO PIPPI

(GIULIO ROMANO)

1492?—1546

THIS painter, born at Rome, became, when young, pupil and assistant to Raffaello Santi, and assisted him in his great paintings at the Vatican, and in his cartoons for tapestry, and after his death carried many of his unfinished works to completion. He then entered the service of Federigo Gonzaga, Duke of Mantua, and executed many important works there. He became superintendent of all the ducal buildings at Mantua, where he died at the age of about fifty.

24.

THE INFANCY OF HERCULES

JUNO, supported by Minerva, is giving suck to the infant Hercules. In the background are Cupids and Fauns plucking fruit.

This picture, which is more interesting for its bright colouring and clever composition than for its subject, was probably one of a series of small mythological compositions, painted by Giulio Romano for the Duke of Mantua. Twelve of these passed with the Mantua collection into that of Charles I., but the picture here is not identical, as has sometimes been stated, with that described in Van der Doort's catalogue of Charles I.'s pictures as "The Birth of Hercules." This latter picture is still at Hampton Court. The Bridgewater House picture is one of those from the Orleans collection.

Painted on panel, 47 × 36 inches.

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FRANCESCO MAZZOLA, CALLED PARMIGIANO

1505—1540

FRANCESCO MAZZOLA, or Mazzuoli, called Parmigiano or Parmigianino, through his having been born at Parma, was one of the chief successors of Correggio. Although in some ways Parmigiano is unrivalled in his sense of beauty and colour as well as in richness of colour, the peculiar style of Correggio in his hands became an affected mannerism, false and insipid to the view.

25.

THE VIRGIN AND CHILD WITH ST. JOHN THE BAPTIST AND ST. MARY MAGDALENE

THIS charming composition is specially noted for the richness of its colour, approaching almost to that of Bonifazio. The ascription of the painting to the hand of Parmigiano has sometimes been doubted, but the self-conscious insipidity of the Virgin, the Correggio-like composition, and the fine landscape in the background, suggest a master-hand, such as that of Parmigiano. The picture is one of those purchased by the Duke of Bridgewater from Mr. Michael Bryan, the well-known connoisseur.

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LODOVICO CARRACCI

1555—1619

A NATIVE of Bologna, Lodovico Carracci was the real founder of the so-called Eclectic school of painting. Beginning as a serious and industrious student of the works of Andrea del Sarto, Correggio, Titian and other great masters, Lodovico in 1589 opened his famous painting academy at Bologna, in the management of which he was associated with his nephews, Agostino and Annibale Carracci. The three were often engaged upon the same painting, so that it is difficult to distinguish their works. Lodovico was, however, more in sympathy with his predecessors than his nephews, and excelled them in agreeable composition and tender feeling. For a long time the influence of the Carracci school was paramount upon the continent. The influence of the Carracci themselves for a time stemmed the downward path of Italian painting, but their pupils and followers soon exaggerated their principles, and ignored the traditions under which the Carracci worked.

26.

THE DREAM OF ST. CATHERINE

ST. CATHERINE of Alexandria in her sleep beheld a vision of the Virgin Mary surrounded by angels, when the Virgin presented St. Catherine to the Infant Christ, who placed a ring upon her finger, as the betrothed of Christ.

This painting is specially notable for the rich soft light which permeates it, described by Sir Joshua Reynolds as "the pleasant twilight of Lodovico." It is also remarkable for grace and elegance of composition, as well as for some daring contrasts of colour. The picture formerly belonged to M. Nancré, from whom it was acquired by the Duke of Orleans.



THE LAMENTATION OVER CHRIST

THIS painting is an admirable example of the power of Lodovico Carracci, and has been esteemed as one of his *chef-d'œuvre*. Conceived entirely from the academic point of view, it is both uninspired and theatrical, but at the same time it contains many admirable pieces of drawing and considerable richness of colour.

The picture was formerly in the collection of the Duke of Modena at Mantua, whence it passed into that of the Duke of Orleans.



ANNIBALE CARRACCI

1560—1609

ANNIBALE CARRACCI was a native of Bologna, and a pupil of his uncle, Lodovico Carracci, with whom he was very many years associated in the management of the famous Academy of painting at Bologna. Annibale was perhaps the most forcible of the three Carracci, and the one whose works best repay the student for careful investigation. The intention of the Carracci school was avowedly not original, but as a painter Annibale Carracci showed much originality, both in form and colour. He specially excelled in landscape.

28.

ST. GREGORY AT HIS DEVOTIONS, SUPPORTED BY ANGELS

THIS important painting was executed by Annibale Carracci for Cardinal Antonio Maria Salviati, and formerly served as the principal altarpiece in the Church of San Gregorio at Rome. In 1800, when the French army retreated from Rome, this picture was taken as loot, but fell into the hands of Mr. Day and Signor Pietro Camuccini, by whom it was smuggled into England in spite of the edict issued from the Vatican forbidding such a transaction. It was conveyed safely to London by Lord Northwick and sold to Lord Radstock, from whom it was subsequently purchased by the Duke of Bridgewater.



DANÆ AND THE GOLDEN SHOWER

THIS fine large painting is a very good illustration of the strength and the weakness of Annibale Carracci as a painter. The composition is obviously taken direct from Titian, but the head of Danae is more Raphaelesque than Venetian. In the contrast between the naked flesh and the white sheet Annibale has sought to rival Titian, but, although successful in his rendering, he falls far short of the magic warmth and glow of his great predecessor. The landscape, however, seen through the casement is of great excellence, although perhaps it is unduly assertive as part of the composition. The picture was in the Orleans collection, but its previous history appears to be unknown.



GIOVANNI FRANCESCO BARBIERI CALLED GUERCINO

1591—1666

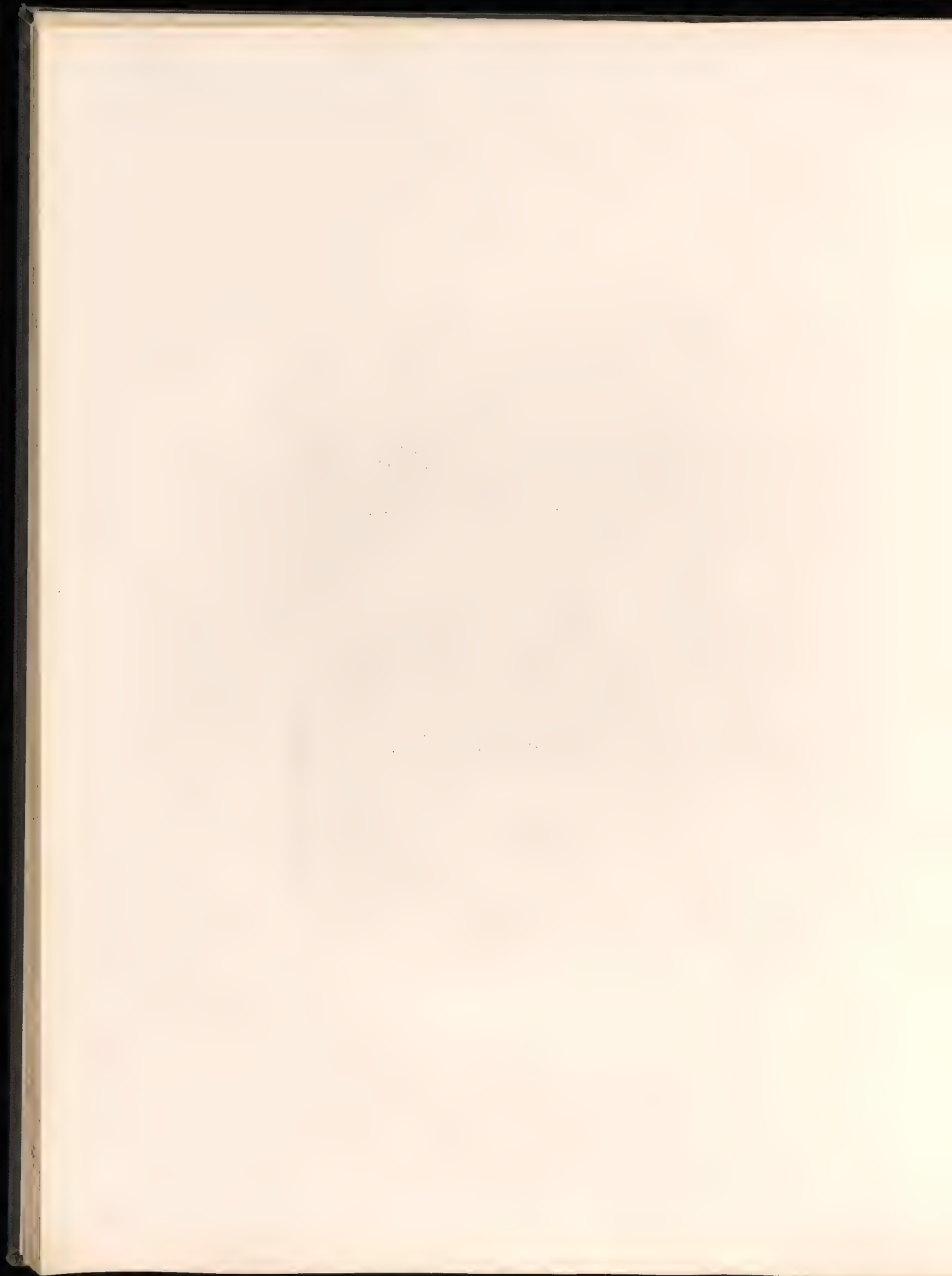
GIOVANNI FRANCESCO BARBIERI, born at Cento near Ferrara, was called 'Guercino' from an injury to his eye, and usually 'Guercino da Cento.' Although he was one of the most prominent members of the Bolognese school, and strongly influenced in early life by Lodovico Carracci, and in later life by Guido Reni, Guercino pursued a quite independent career of his own at Bologna, Venice and Rome. The influence of each school of painting is visible in his works, especially at one time that of Caravaggio. In his later days, when he imitated Guido Reni, Guercino lost much of the force and excellence of his previous manner. He was noted for rapidity of execution both as a painter and as a draughtsman. In spite, however, of the technical excellence of his work, it is seldom interesting, although in modern days it has been perhaps underrated to an undue extent.

30.

DAVID ABOUT TO ATTACK NABAL, WHO HAD REFUSED HIM HOSPITALITY, IS MET WITH PRESENTS AND APPEASED BY NABAL'S WIFE ABIGAIL

THIS immense composition, measuring 9 ft. 4 in. by 11 ft. 8½ in. was painted in 1636 or 1637 for Cardinal Barberini at Rome. It was subsequently purchased by Cardinal Mazarin in Paris and passed from his collection into that of the Duke of Orleans. The picture is very characteristic of Guercino, showing how he blended the academic formalities of the Carracci with the colouring of the Venetians and the strong chiaroscuro of Caravaggio. It ranks among Guercino's most important paintings.

Painted on canvas, 112 × 140½ inches.







DOMENICO ZAMPIERI

(DOMENICHINO)

1581—1641

THIS painter was born at Bologna, and became one of the principal exponents of the Carracci school. His principal paintings were done at Rome. If the paintings of Domenichino seem uninteresting from the artificial and uninspired nature of their composition, it must be conceded that, like the works of his masters, the Carracci, the paintings show in grace, good drawing and beauty of colour qualities which go a long way to justify the somewhat extravagant esteem in which they were once held. Domenichino died at Naples.

31.

THE MARCH TO CALVARY

JESUS CHRIST is sinking under the Cross on His way to Calvary. This painting is chiefly remarkable for its careful execution and its clearness and freshness of colouring. It was formerly in the collection of the Marquis de Seignelay, from which it passed into the Orleans collection.

Painted on panel, 33 × 27½ inches.







SALVATORE ROSA

1615—1673

SALVATORE ROSA was born near Naples, and, being of an impetuous temperament, selected the profession of a painter for himself. For some years he wandered in the Abruzzi in the society of banditti, but was forced by poverty to return to Naples and earn his living by his art. Subsequently he found patrons at Rome, and for a time enjoyed immense popularity there. Except for a few years at Florence he resided at Rome till his death there in 1673.

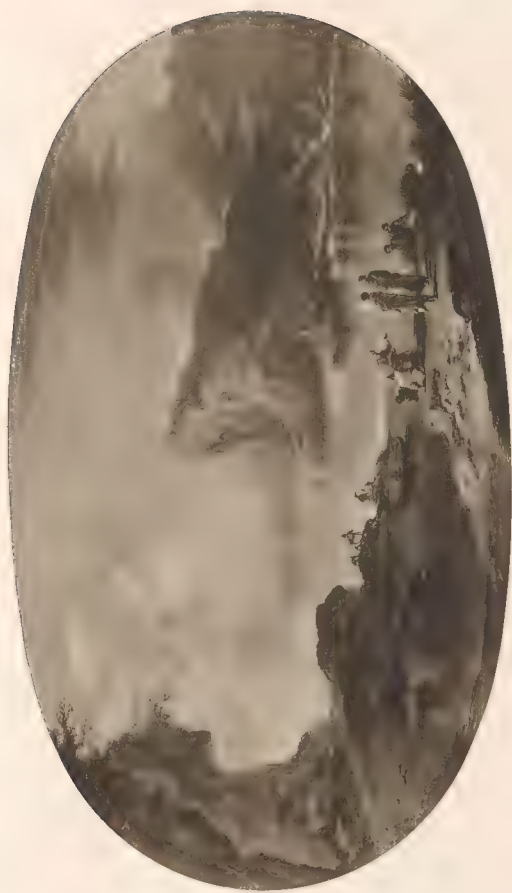
His wild, romantic landscapes and banditti scenes have a special character of their own, but he was less successful in historical paintings of a more academic order.

32.

LANDSCAPE WITH A RIVER

THE landscape represents an arm of the sea between rocky shores, with fishermen and other figures in the foreground. The picture was in the collection of the Duc de Choiseul, and afterwards in that of the Duc de Choiseul-Praslin, which was dispersed after his death in 1793.

Painted on canvas, 24 × 42½ inches.





GIOVANNI PAOLO PANNINI

1691?—1764

A NATIVE of Piacenza, Pannini spent most of his long and active life as a painter at Rome. He was considered one of the first painters of architecture in his day, and his pictures were in great demand among the foreigners who visited Rome during his life-time. As a decorative painter he had great merits, and if he did not attain to the higher walks of his art, he was one of the most useful and accomplished artists of his day.

33.

VIEW OF THE PIAZZA OF ST. PETER'S AT ROME, WITH THE PROCES- SION OF THE FRENCH AMBASSADOR TO THE VATICAN

THIS and a companion picture, also in the Bridgewater House collection, were painted by Pannini in 1757 for Etienne François, Duc de Choiseul, Ambassador from Louis XV. to the Pope of Rome. After the dispersal of the Duc de Choiseul's collection, these two pictures, with two others by Pannini, were purchased by the Marquis de Guavallo and taken to America. They were subsequently purchased from the Athenaeum at Boston, U.S.A., and brought back to England, when they became the property of Lord Francis Egerton, afterwards first Earl of Ellesmere.





NEAPOLITAN SCHOOL

ABOUT 1500—1520

34.

ST. JEROME

Purchased at Naples by the first Earl of Ellesmere.
Painted on panel, 69 × 40½ inches.





CLAUDE GELLÉE (LE LORRAIN)

1600—1682

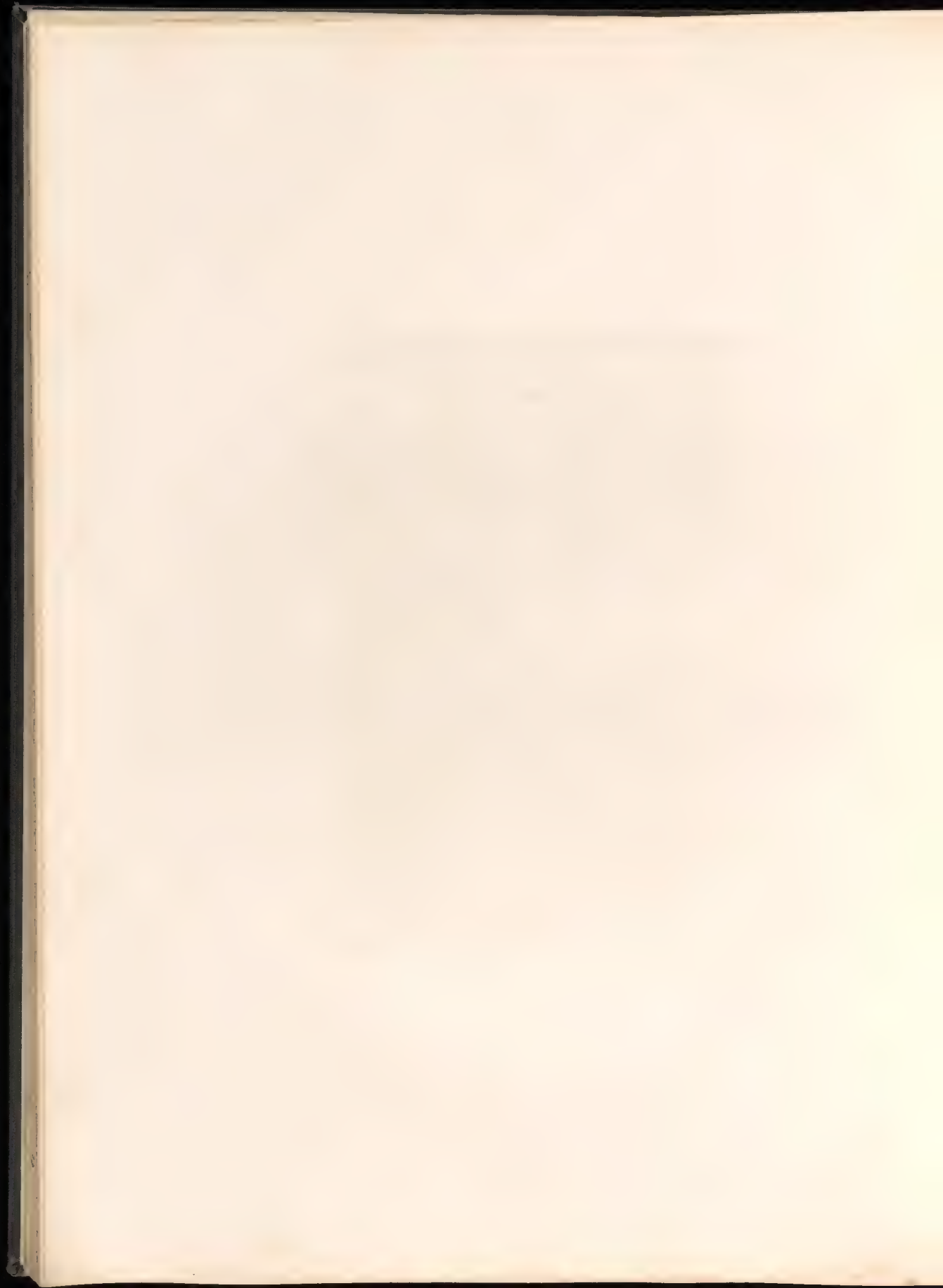
CLAUDE GELLÉE was born at Chamagne in the Vosges, and was the son of humble parents, who at first apprenticed him to a pastry-cook. The exact details of his early life are uncertain, but at the age of fourteen he was in Rome and penniless. He appears to have acted as pupil and assistant, first to a German painter, Gottfried Wals at Naples, and then to a Tuscan painter, Agostino Tassi at Rome, where he was known as *le Lorrain*, or *de Lorraine*, from his native country. In 1625 Claude travelled through North Italy and Bavaria to Nancy in Lorraine, where he was employed for about a year, after which he returned to Rome, where he continued to reside until his death. As a landscape-painter, Claude ranks among the most important that the world has seen. Though he has been criticised as artificial and untrue to nature, he was a most indefatigable worker in the open air, and a student of the various effects of light and shade in the environs of Rome and the Campagna. His sketches he embodied in the famous classical landscapes, which adorn so many collections, and of which there are fine examples in the Bridgewater House collection.

35.

DEMOSTHENES ON THE SEA SHORE

A VIEW on the sea-coast with classical ruins, and a figure of Demosthenes walking by the waves.

This picture was painted in 1664 for M. de Bourlemont, and belonged subsequently to Mr. Bartholomew Clarke of Delapré Abbey, from whom it descended by inheritance to his grandson, the Hon. Edward Bouverie of Delapré Abbey, from whom it was purchased by the Duke of Bridgewater. The composition appears as No. 171 in Claude's 'Liber Veritatis.'







MOSES AND THE BURNING BUSH

A rich Italian landscape, apparently a view in the Campagna, into which is introduced the scene of Moses and the Burning Bush. It was painted, like the preceding, in 1664 for M. de Bourlemont, and passed through the collections of Mr. Bartholomew Clarke and the Hon. Edward Bouverie to the Duke of Bridgewater. It appears as No. 161 in Claude's '*Liber Veritatis*.'

Painted on canvas, $44\frac{1}{2} \times 61\frac{1}{2}$ inches.







THE TRANSFORMATION OF THE APULIAN SHEPHERD

IN this tranquil river-scene, Claude has introduced the pretty legend from Ovid's 'Metamorphoses,' which narrates how a shepherd of Apulia, having intruded upon the revels of the nymphs, was instantly transformed into a laurel bush. The picture was painted in 1657 for M. De la Garde, and was purchased in Italy for the Duke of Bridgewater by the famous collector, Sir Paul Methuen. In the famous 'Liber Veritatis' of Claude at Chatsworth, the composition appears as No. 142 of the series.







NICOLAS POUSSIN

1594—1665

NICOLAS POUSSIN was born in Normandy of a good family and studied painting in Paris. When about thirty years old, he visited Rome, where he spent the remainder of his life, except for two years from 1640, when he resided in Paris as painter-in-ordinary to Louis XIII.

Poussin, who belongs more to the Italian than to the French school, for long remained in unchallenged supremacy as an exponent of the classical style of painting, both in landscape and history. His paintings have lately been somewhat unduly depreciated by amateurs.

38.

MOSES STRIKING THE ROCK

THIS painting is a good example of Poussin's work. It is stated by some to have been painted for M. de Gillier, and by others to have been painted for M. de Chantelou at Rome. It passed subsequently through the collections of M. de l'Isle Sardière, the President Pomponne de Bellièvre, M. de Dreux, and the Marquis de Seignelay into the Orleans collection.

Painted on canvas, $38\frac{1}{2} \times 52\frac{1}{2}$ inches.







GIUSEPPE RIBERA

(LO SPAGNOLETTO)

1588—1656

GIUSEPPE (JOSEPE) RIBERA was born at Xativa near Valencia in Spain, on January 12, 1588, and studied painting under Francisco Ribalta. Having made his own way to Italy, he studied at Rome under Michelangelo da Caravaggio. After a varied life he settled at Naples, where he became the chief exponent of the 'Naturalist' school, as opposed to the 'Academic' school of the Carracci at Bologna. He was very prosperous at Naples, where he obtained the highest patronage, until his death there in 1656.

39.

CHRIST DISPUTING WITH THE DOCTORS

THIS is a fair sample of Ribera's painting, but does not show his most forcible characteristics. It was formerly in the Orleans collection. A similar picture is in the Imperial Gallery at Vienna, which originally belonged to the Archduke Leopold of Austria, and was engraved from the copy by Teniers in "The Teniers Gallery." The picture at Vienna is probably the original.

Painted on canvas, 47 x 67 inches.





JUAN CARREÑO DE MIRANDA

1614—1685

BORN at Aviles in the Asturias, Juan Carreño studied painting at Madrid. He was specially influenced by the works of Velazquez and Van Dyck. He was among the painters specially employed by Philip IV., and after Velazquez and Murillo ranks high among Spanish painters.

40.

PORTRAIT OF JULIAN VALCARCEL, NATURAL SON OF THE DUQUE D'OLIVAREZ

THIS excellent portrait of a young and handsome man in rich dress with the order of Alcantara has usually been attributed to Velazquez, and was purchased as the work of that painter by the first Earl of Ellesmere from the collection of Count Altamira, which was sold in Maddox Street, London, in 1828. The Altamira collection had originally been formed by Don Diego Felipe Gusman, Marquis de Legañes, commander of the Spanish Forces in Savoy and Piedmont about 1620-1630.

The portrait is supposed to be that of Julian Valcarcel, the son of a noted courtesan at Madrid, and afterwards acknowledged as his son by the famous Duque d'Olivarez, who bestowed on him the name of Henrique Felipe de Gusman, and created him Duque de San Lucar. When Olivarez fell from power, Julian was banished and died childless before 1650. The story is narrated in "Gil Blas," Book xii., Chapter iv. The title and estates of San Lucar descended eventually to the Marquis de Legañes.

The portrait is almost certainly the work of Carreño.

Painted on canvas, 78 x 42 inches.



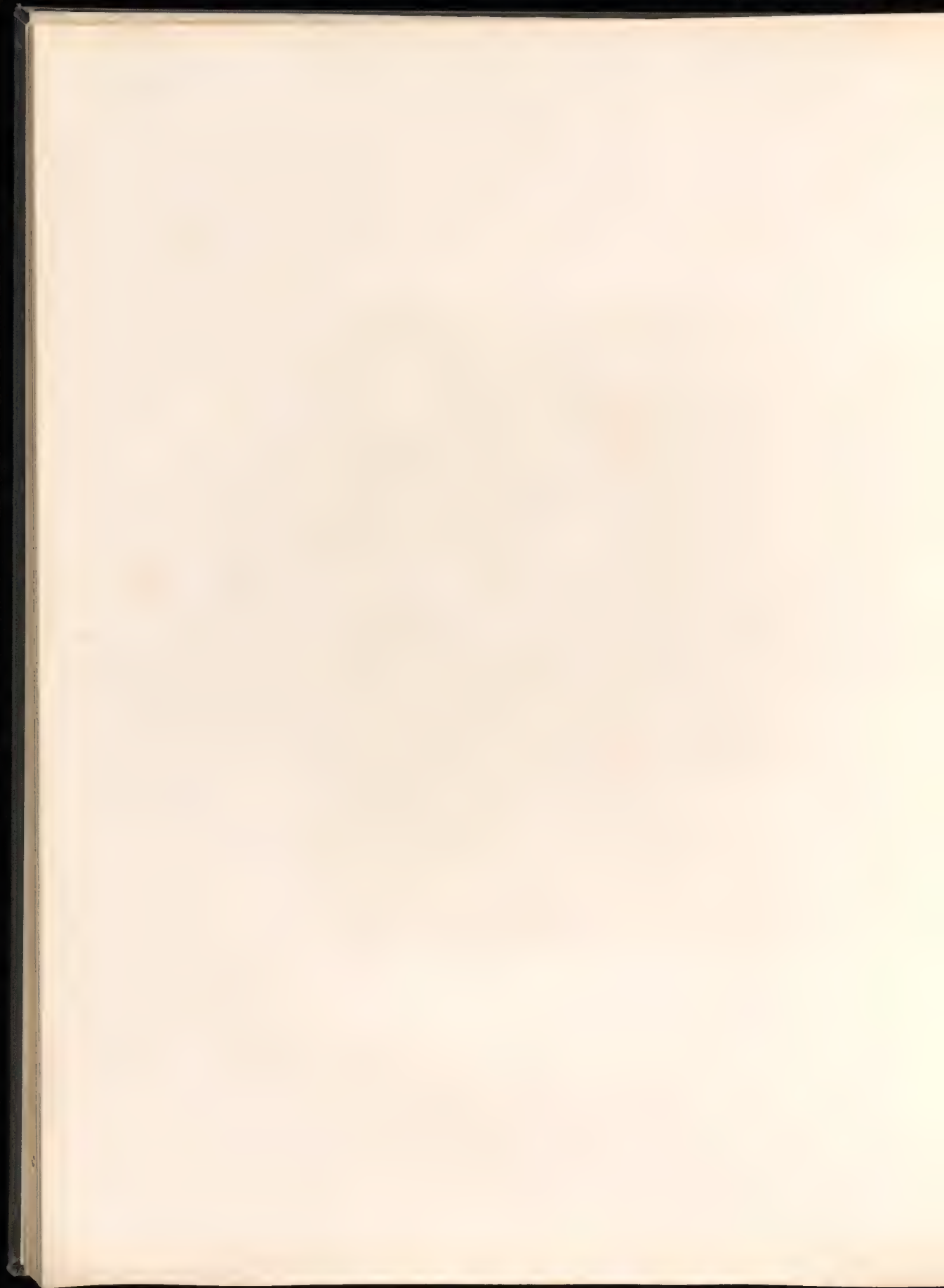
SPANISH SCHOOL

41.

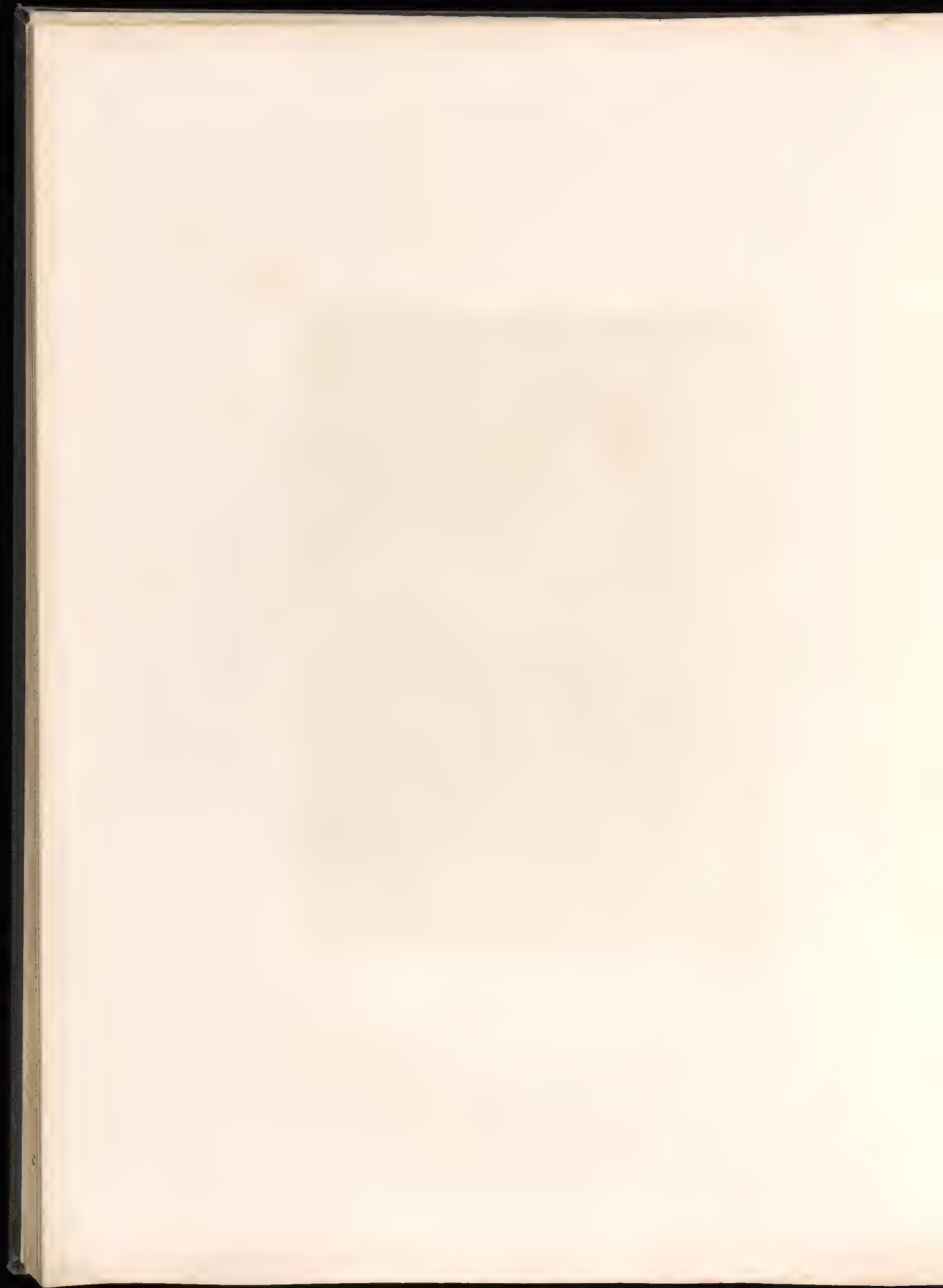
PORTRAIT OF A YOUNG MAN IN A BLACK DRESS

THIS interesting portrait was purchased by the Earl of Ellesmere, as a portrait of Velazquez by himself. It does not resemble the work of Velazquez, though it appears to be of the Spanish school. At the same time it has some affinity to the work of Van Dyck, in his Genoese manner.

Painted on panel, $29\frac{1}{2} \times 21\frac{3}{4}$ inches.







HANS MALER

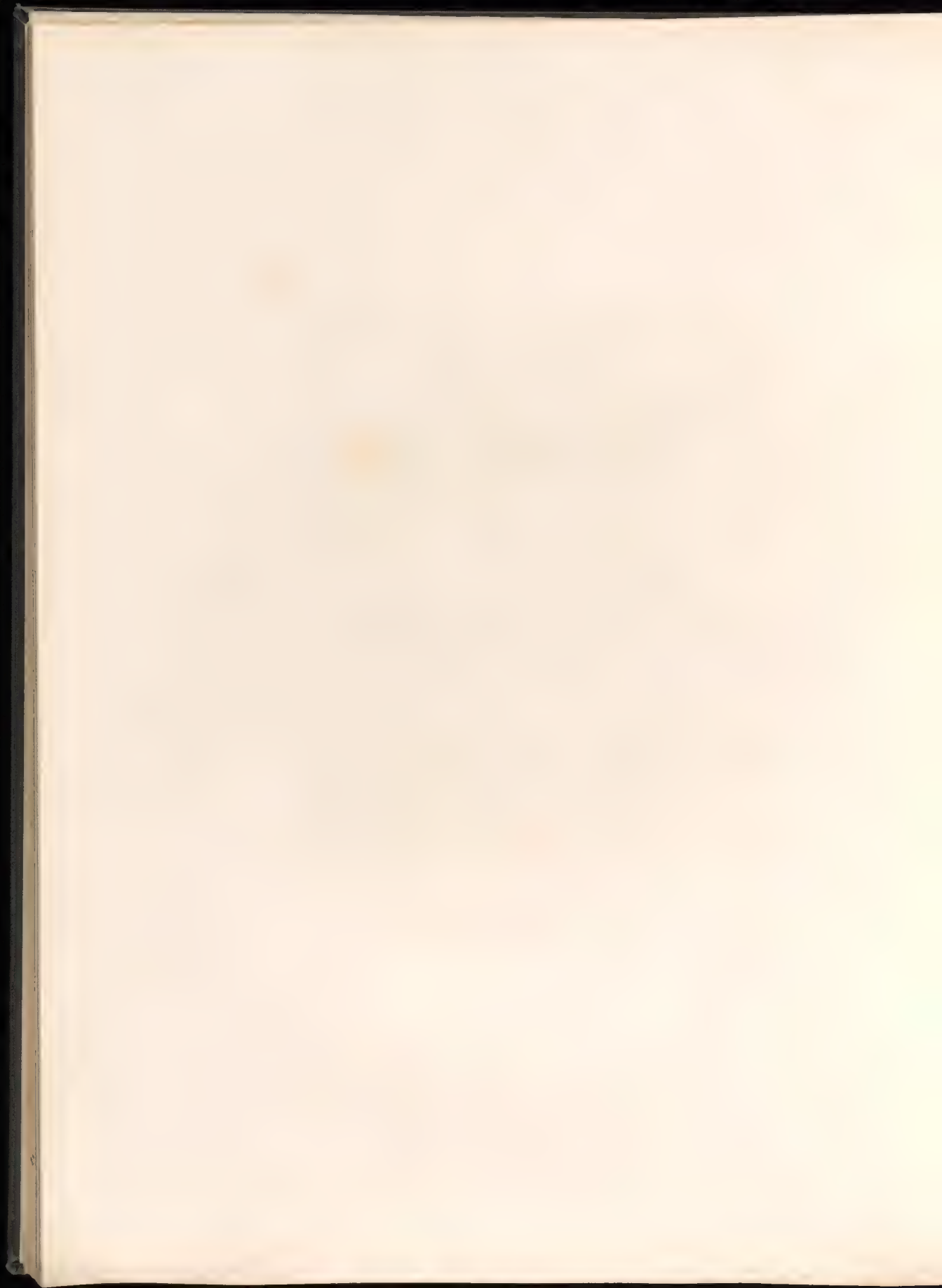
1523

42.

PORTRAIT OF A YOUNG MAN

THIS interesting portrait of a young man was formerly ascribed to Hans Holbein the younger, and called a portrait of Melanchthon. It is signed, however, by a Master using the monogram H.M. followed by the letters M.Z.S., and it is dated 1523. The painter who used this monogram has recently been identified through the researches of Dr. phil. Max. J. Friedlander of Berlin, as a rare Tyrolese painter, by name Hans Maler. The initial letters designate his name, "Hans Maler, Maler Zu Schwaz" (Tyrol).

Painted on panel 10 $\frac{1}{4}$ x 9 inches.





PETER PAUL RUBENS (?)

1577—1640

THIS famous painter was born at Siegen in Westphalia, and spent most of his life at Antwerp, where he died, after a long and phenomenally prosperous career, on May 30th, 1640. His place among the greatest painters of the world is now decisively established and needs no explanation. Many of the colossal decorative works which bear his name were executed under his superintendence at his painting school at Antwerp. As a portrait painter Rubens takes high rank, and in them shows his great mastery of style and finish.

43.

PORTRAIT OF A LADY

THIS portrait, so elegantly and carefully executed, has been attributed to the hand of Peter Paul Rubens. The history of the painting is unknown, it being a comparatively recent addition to the collection. An exactly similar picture is in the collection of the Royal Academy of Arts at Vienna.

Painted on canvas, 29 x 21 inches.



SIR ANTHONY VAN DYCK

1599—1641

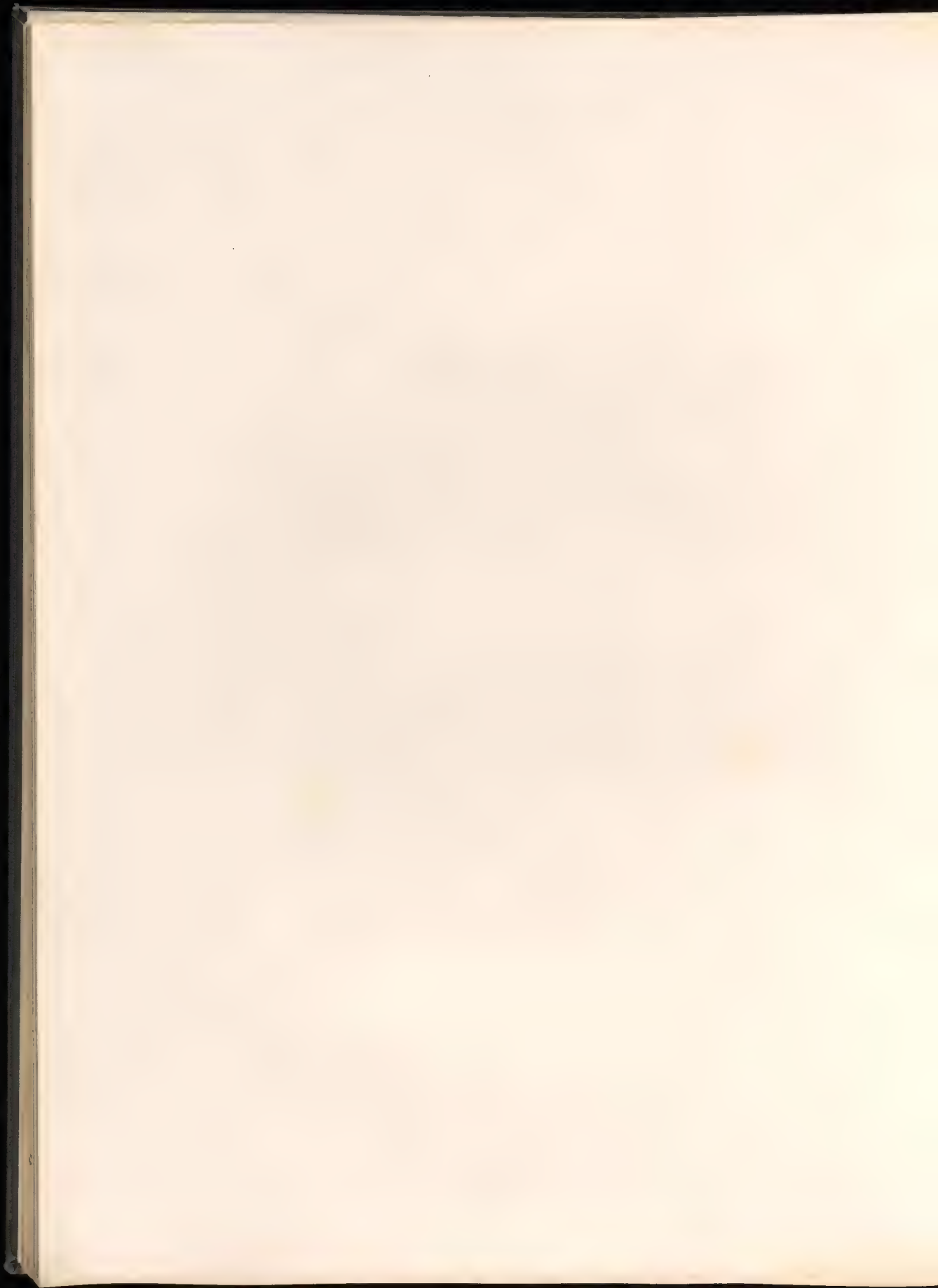
ANTHONY VAN DYCK was born at Antwerp in 1599, and became a pupil of Hendrik van Balen. After practising a short time independently, he entered the school of Rubens as an assistant, and had a share in some of the important works produced under Rubens' direction. After a short visit to England in 1620 in the service of James I., Van Dyck visited Italy, and resided there some six or seven years at Genoa, Rome, Venice, Palermo, but principally at Genoa. On his return to Antwerp, he figured successfully as a rival to Rubens, until 1632 when he was summoned to England, as court-painter to Charles I. He continued, with intervals of visits to his native country, in the royal service until his premature death in Blackfriars in December, 1641.

44.

THE VIRGIN AND CHILD

THIS fine example of Van Dyck's power in depicting sacred subjects was probably painted in Italy, as it shows that rich exuberance of colour and dramatic fervour which was characteristic of the period when Van Dyck was passing from the influence of Rubens under that of Titian. There are numerous repetitions of this painting, which was one of those most admired by Van Dyck's contemporaries. One is in the Liechtenstein collection at Vienna, another in the Dulwich Gallery, and two are at Genoa. This example was brought from Italy to England by Mr. Bradshaw Pearson in 1790, and purchased by the Duke of Bridgewater.

Painted on panel, 55 x 40 inches.







DAVID TENIERS

1610—1690

DAVID TENIERS, the son of a painter of the same name, was born at Antwerp in December, 1610, and learnt from his father chiefly, though he came very much under the influence of Rubens, and in his scenes from peasant life, was almost an imitator of Adriaen Brouwer.

Teniers was an industrious and prolific artist, varying in his style, and unequal in his execution. He amassed a considerable fortune, and became court-painter to the Archduke Leopold William of Austria, governor of the Netherlands. Teniers purchased an estate at Perck near Antwerp, which figures in his later paintings. He was buried there in April 1690, having died at Brussels.

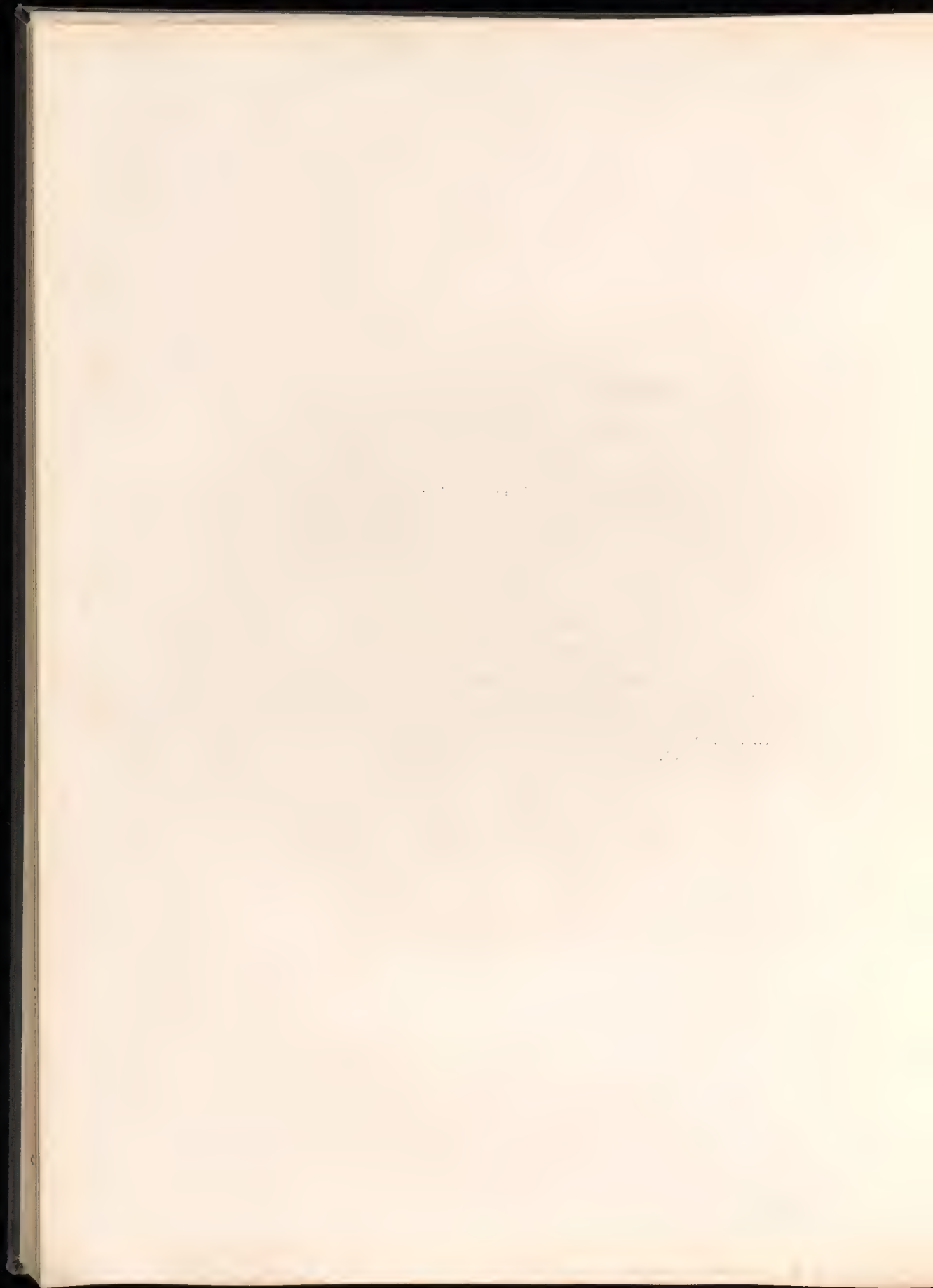
45.

THE ALCHEMIST

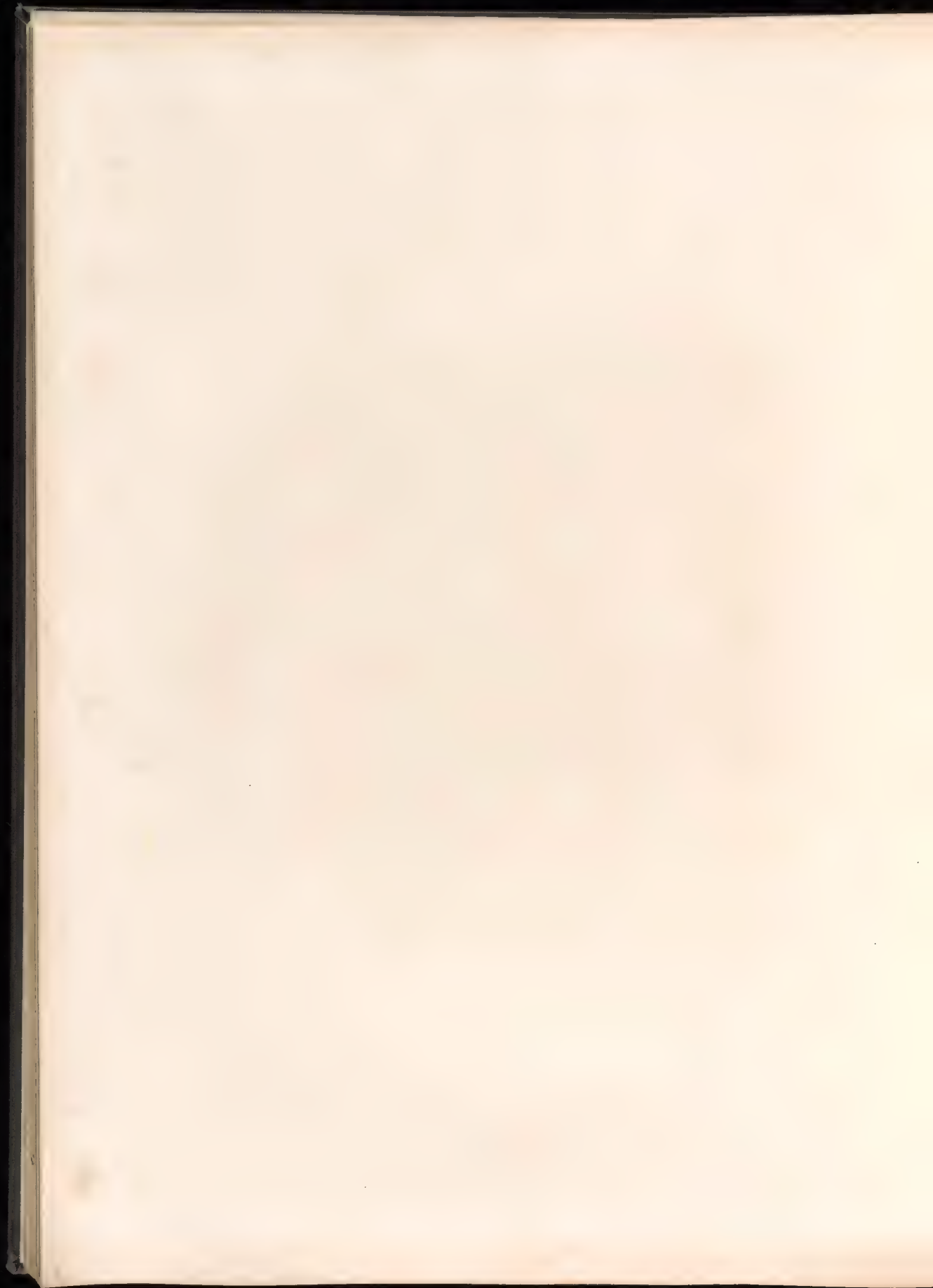
AN aged alchemist in his laboratory, a youth watching him, and two assistants in the background. Painted in 1649. Signed *D. Teniers fecit*.

This painting in the artist's gray or silver manner passed through the collections of M. de La Live de Jully, 1769, the Marquis d'Albert, 1788, M. Destouches, 1794, into that of the Duke of Orleans, whence it was obtained for the Duke of Bridgewater.

Painted on panel, 16 x 20½ inches.







46.

A VILLAGE STREET IN WINTER

View of a Dutch village in winter-time with peasants in the snow, and others about to kill a pig.
Painted on canvas, $27\frac{1}{2} \times 27\frac{1}{2}$ inches.





THE VILLAGE FAIR

A FAIR or Kermesse in a village with numerous peasants feasting and dancing.

A spirited, signed work by Teniers in his latest manner. Formerly in the collection of M. de Brunoy, sold in 1777.

Painted on canvas, 25 × 28½ inches.





48.

THE RUSTIC MARRIAGE

A RUSTIC marriage-feast, the bride seated at table, with peasants dancing and feasting in the foreground.

Painted on copper, $2\frac{1}{2} \times 3\frac{1}{2}$ inches.





ADRIAEN BROUWER

1605?—1638

ADRIAEN BROUWER was born at Oudenaarde in 1605 or 1606, and became a pupil of Frans Hals at Haarlem, and afterwards painted for a short time at Amsterdam. In 1631 he settled at Antwerp, where he was greatly influenced by Rubens, and where he died on February 1st, 1638.

Brouwer imbibed a great deal of the native vigour and outspokenness of Frans Hals, but his realism, especially after the influence of Rubens can be traced, was more subtle, more picturesque even than that of his better-known contemporary, David Teniers the younger.

49.

BOORS CAROUSING

A COMPANY of Dutch peasants carousing and singing in a tavern. Signed and dated 1633, and therefore painted at Antwerp.

Painted on panel, 11 x 9 inches.



JAN FYT

1611—1661

JAN FYT was born at Antwerp in March, 1611, and became a pupil of Snyder. He spent some years in Italy before settling at Antwerp as an animal-painter. He married in 1656 Joanna van der Zande, and died at Antwerp in September, 1661. Fyt ranks high among animal-painters, and the painting in the Bridgewater House collection shows his powers to great advantage.

50.

A CHAINED MASTIFF

THIS painting was formerly in the collection of Mr. Noel Desenfans, by whom it was attributed to Velazquez. It is certainly by Jan Fyt.

Painted on canvas, 21½ × 24½ inches.



REMBRANDT HARMENSZ VAN RIJN

1606—1669

REMBRANDT is now universally acknowledged as the greatest painter produced by Holland, and as unsurpassed in his art even by the great painters of other countries at any date.

Rembrandt was born at Leyden on July 15th, 1606, the son of a miller, Harmen Gerritsz van Rijn, and of Neeltje Willemsdochter, the daughter of a baker at Leyden. He was a pupil first of Jacob van Swanenburgh at Leyden, and afterwards of Pieter Lastman at Amsterdam. Through his second master he was affected by the influence of Adam Elsheimer.

Rembrandt's life falls into three periods.

I. His early life at Leyden, until he took up his permanent residence in Amsterdam, a period lasting to about 1632 or 1633.

II. His life at Amsterdam as a fashionable portrait painter, and the attainment of his full powers of execution and imagination, lasting from about 1633 to 1650.

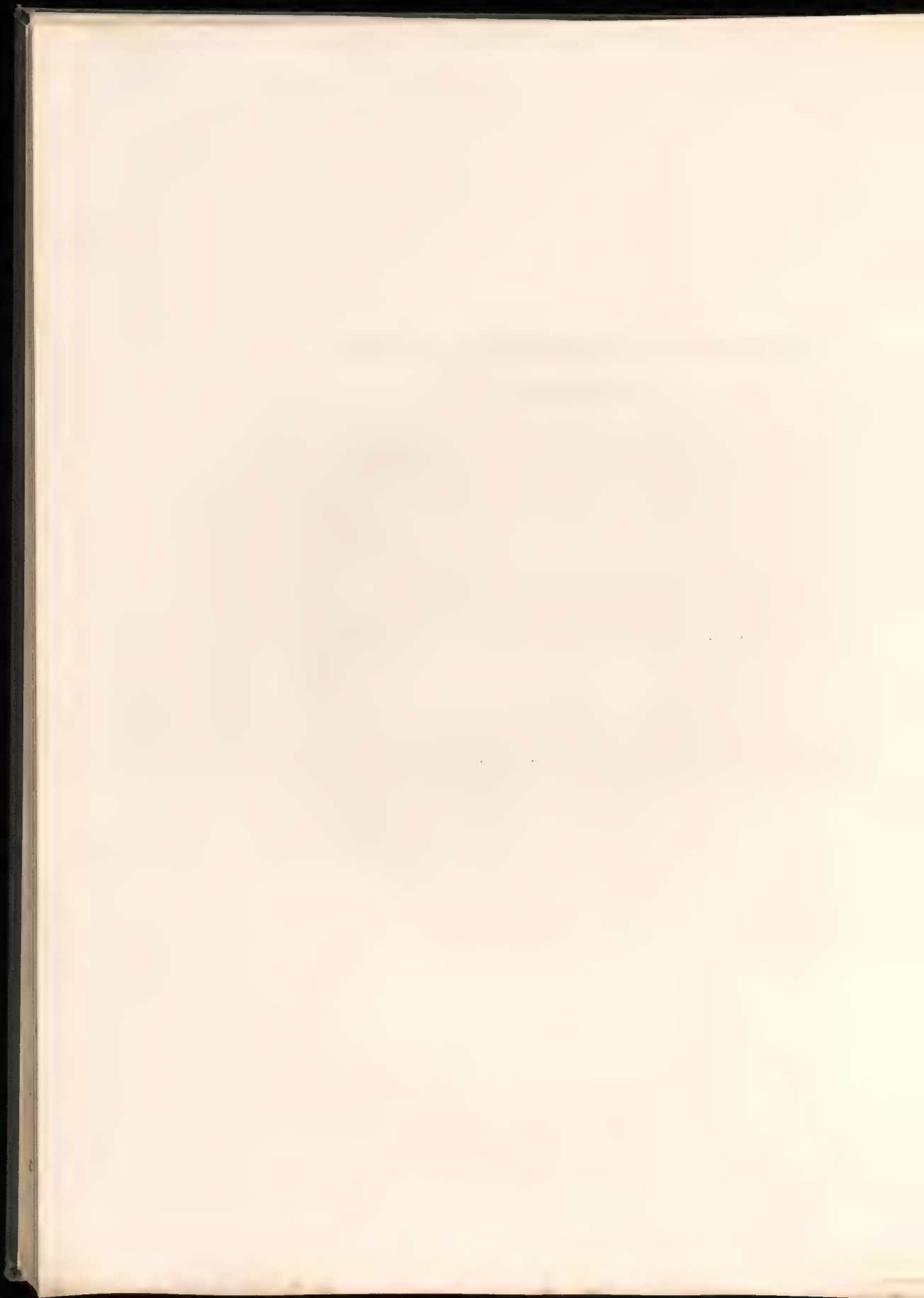
III. The period of his misfortunes and troubles, both pecuniary and domestic, resulting in the tragic and sombre, but superb paintings, in which the whole life and soul of the great painter stand revealed. This period was terminated by his death at Amsterdam on October 8th, 1669.

51.

PORTRAIT OF A YOUNG LADY

THIS portrait of a young Dutch lady, aged eighteen, in a rich dress ornamented with lace and jewels was painted in 1634 (signed and dated), at the time of Rembrandt's popularity as a portrait painter in Amsterdam. It was formerly in the collections of the Comte de Merle, sold in 1784, and of M. Destouches.

Painted on panel, $27\frac{3}{4} \times 21$ inches.





52.

PORTRAIT OF A YOUNG LADY

A PORTRAIT of a Dutch lady at Amsterdam, painted in 1635 (signed and dated).

This portrait is stated to have belonged to a Jewish family at Amsterdam. It was purchased by the Earl of Ellesmere from Mr. Geddes.

Painted on panel, $24\frac{1}{2} \times 19$ inches.





THE PROPHETESS HANNAH AND SAMUEL IN THE TEMPLE

THIS little painting is one of the most highly finished and delicately conceived works of Rembrandt. There is hardly any detail of colour, drawing, composition, or chiaroscuro, which is not illustrated at its best within the small compass of this picture. The painting is signed and dated in 1648. The subject is usually described as above, but according to another version the actual scene described is that of the young King Joash and his aunt Jehoshabath, with the Jewish ceremonial relating to a first-born son taking place in the background.

This picture was formerly in the collection of Heer Filips de Flines at Leyden, where it was seen and extolled by Govert Bidloo, as "Hannah and Samuel," in a poem published at Leyden in 1718. After the sale of the Flines Collection in 1740, it passed into that of M. Jacques de Roore, sold in 1747 in Holland, and afterwards into that of M. de Julienne, sold in Paris in 1767.

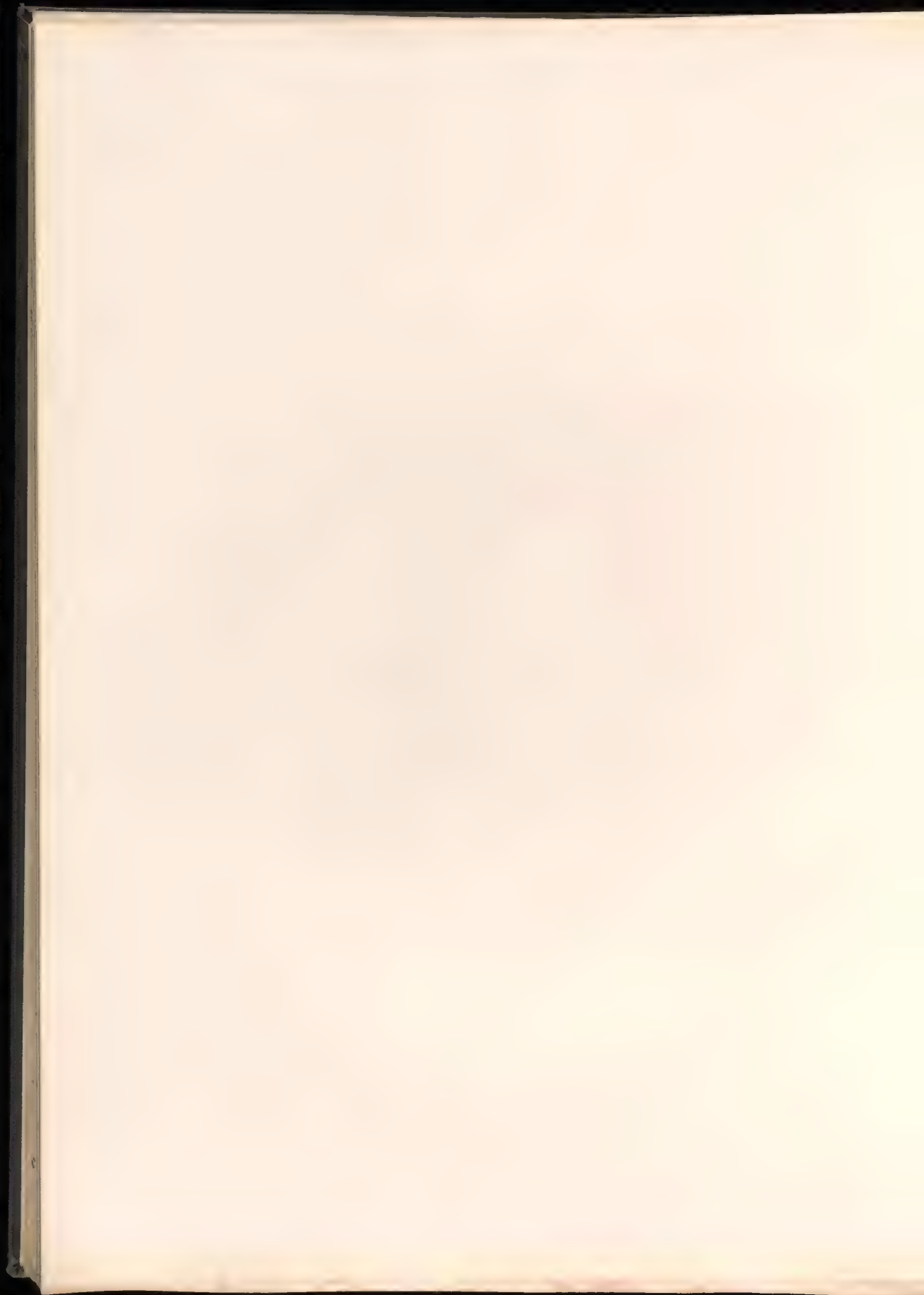
Painted on panel, 16½ × 13¼ inches.



54-

SKETCH OF A MAN'S HEAD

A SMALL but vigorous and very characteristic study of a man's head; painted about 1655.
Painted on panel, 8 x 6½ inches.





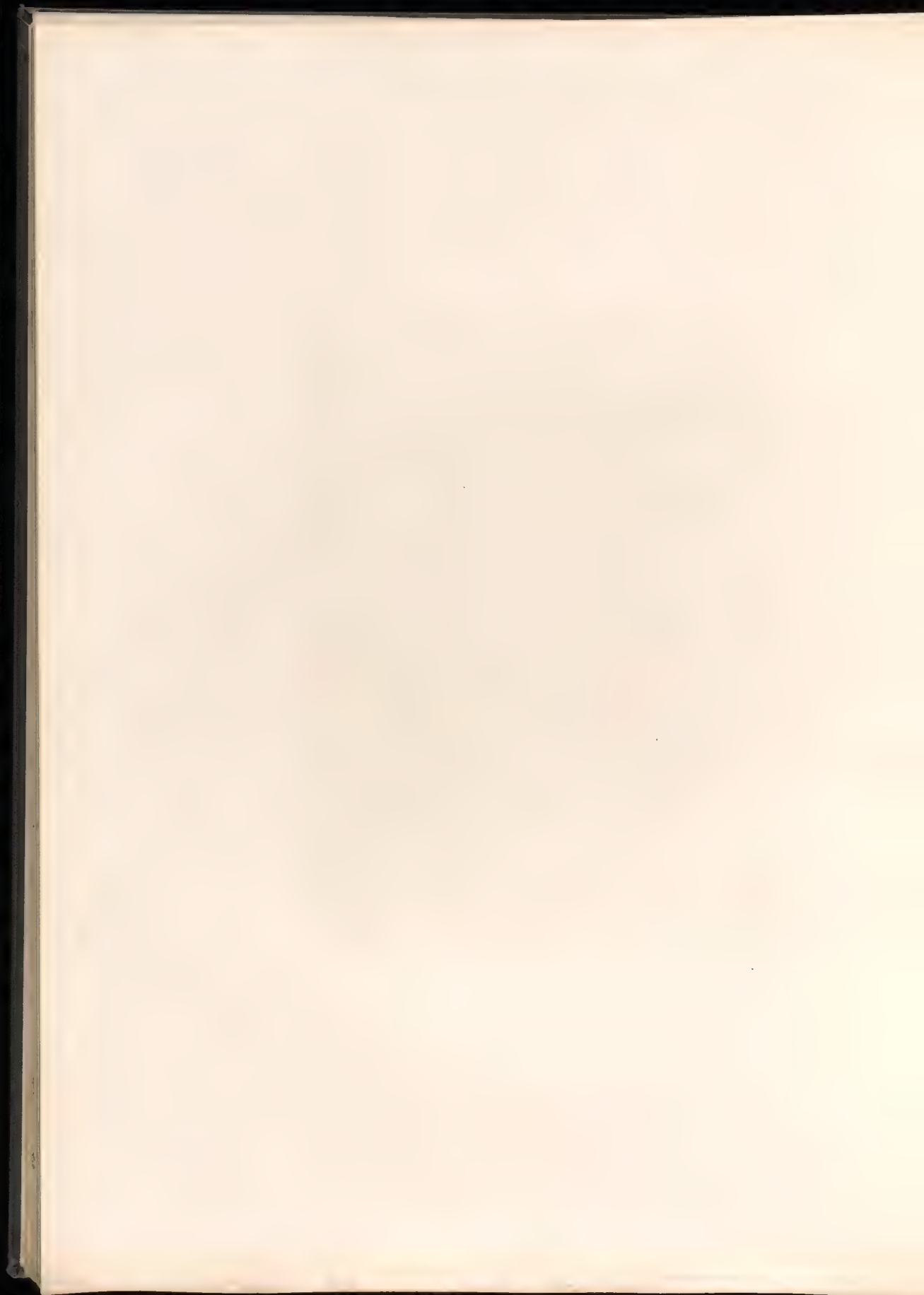


PORTRAIT OF AN OLD MAN

THIS new portrait of an old man, probably a minister of the church at Amsterdam, seated in an arm-chair is characteristic of Rembrandt's highest powers as a fashionable portrait painter. It was painted in 1637 (signed and dated).

The picture was formerly in the collection of M. Geldermeester, sold in November, 1800, and was one of those purchased by Mr. Bryan for the Duke of Bridgewater.

Painted on canvas, 52 x 40 inches.







PORTRAIT OF HIMSELF

A BUST PORTRAIT of Rembrandt himself in his worn and rugged middle age, one of many powerful self-delineations during the time of his misfortune and sorrow. It was painted in 1659 (signed and dated), and was formerly in the collection of Mary Doublet, Countess of Holdernes, a niece of the famous collector, the Greffier Fagel, and at the sale of her collection in 1802 it was purchased for the Duke of Bridgewater.

Painted on canvas, 30 x 25 inches.

1897 186)







JAN VICTORS

1620—1673?

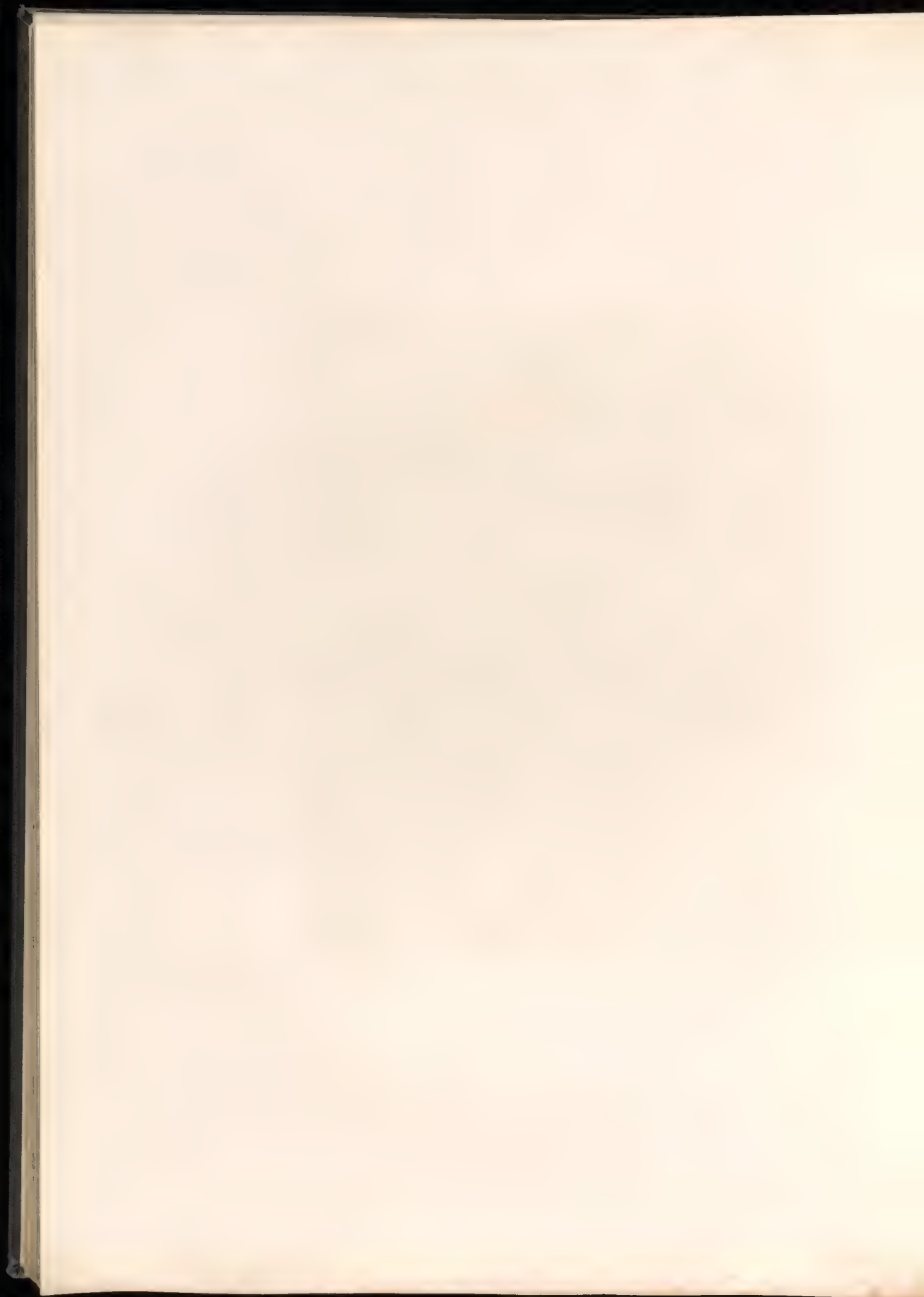
JAN VICTORS was a pupil of Rembrandt at Amsterdam. The details of his life are as yet unknown.

57.

TOBIAS TAKING LEAVE OF HIS PARENTS

THIS painting is very carefully finished, and combines the manner of Rembrandt with the close careful exactitude of the Leyden school.

Painted on canvas, 19 × 23½ inches.





SALOMON KONINCK

1609—1668?

SALOMON KONINCK was a native of Amsterdam and an imitator of Rembrandt, in whose style his later works are conceived. The influence of Rembrandt is less evident in his earlier works, such as that in the Bridgewater House Gallery.

Koninck died at Amsterdam some time between 1663 and 1668.

58.

THE YOUNG PHILOSOPHER IN HIS STUDY

A YOUNG student is seated in his study, round which are ranged various books and emblems of art and learning. The picture is suffused with warm light, illuminating a light brown interior.

Painted on panel, 20½ × 17¼ inches.





JAN STEEN

1626—1679

JAN STEEN was born in Leyden in 1626, the son of a merchant, Havick Jansz Steen. He studied under Nicolas Knupfer, a German painter settled at Leyden, and afterwards under Jan Van Goyen. Although the son of wealthy parents, Jan Steen fell on evil times and died in poverty at Leyden in 1679.

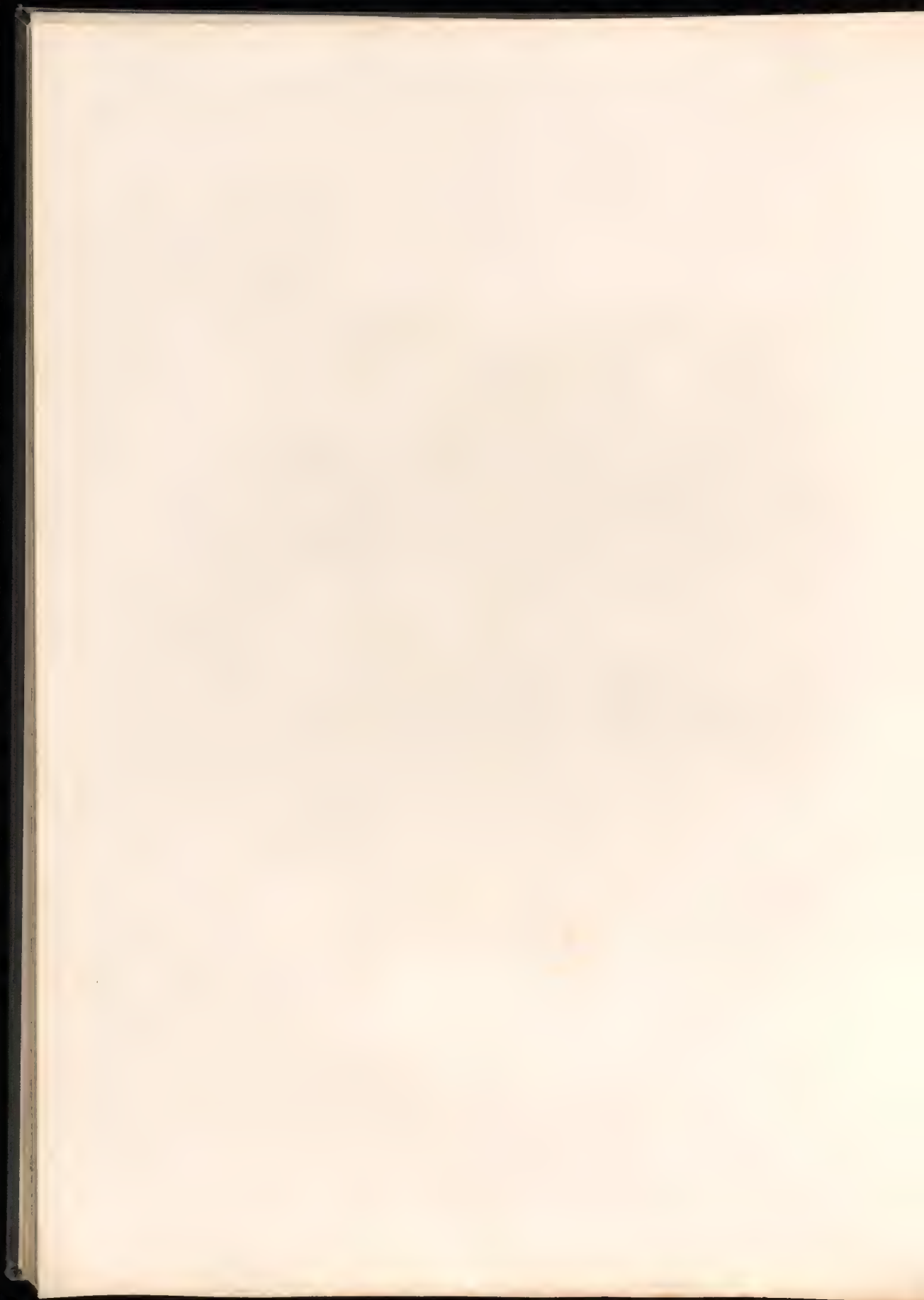
Jan Steen ranks among the greatest painters of the world. In drawing, chiaroscuro, and other matters of technique, he reaches a level of sustained excellence, which leaves him unrivalled, even by such painters as Dou and Mieris. He also had a very varied range of execution, every detail in his pictures, portraits, costume, still-life, landscape, being rendered with perfect skill. The coarseness of his subjects has sometimes interfered with a true appreciation of his skill as a painter.

59.

THE VILLAGE SCHOOL

ONE of Jan Steen's most animated scenes. This painting was successively in the collections of M. Lormier, sold in 1763, M. Braamcamp, sold in 1771, and the Marquess of Camden, sold in 1841, when it was purchased by Lord Francis Egerton for 1,041 guineas.

Painted on canvas, 32 x 42 inches.





60.

THE FISHWIFE

A SERVANT-MAID turns to talk to an old man, from whose barrow she has just purchased some fish.
Painted on panel, 21 x 16½ inches.



GABRIEL METSU

1630—1667

GABRIEL METSU was born at Leyden, and was a skilful painter even as a boy. He very early became a pupil of Gerard Dou, and was reckoned as a "master" at the age of fourteen. At first Dou's influence is evident, but in 1650 Metsu went to Amsterdam and came under the influence of Rembrandt. He further developed the school of fine painting at Leyden by a series of small exquisitely finished and delicate coloured little paintings of domestic life, and managed to combine refinement with brilliancy. He died at the zenith of his career at Amsterdam in October, 1667, at the age of thirty-seven.

61.

THE STIRRUP CUP

A TRAVELLER on horseback halting at the door of a house in Amsterdam, and receiving a glass of wine from its mistress, while a servant holds his horse. Signed but not dated. This picture was formerly in the Wretson and Lubbeling collections at Amsterdam, and afterwards in that of M. Lebrun at Paris. It was subsequently purchased by Lord Francis Leveson Gower, afterwards first Earl of Ellesmere.

Painted on canvas, stretched on panel, 26 x 20 inches.



62.

THE MARKET-WOMAN

A MARKET-WOMAN at her stall, holding up a herring for sale, with a tray of fruit by her.

This picture was formerly in the Geldermeester collection.

Painted on panel, $7\frac{3}{4} \times 6\frac{1}{2}$ inches.





63.

A LADY WITH A SPANIEL

A young lady in rich dress playing with a spaniel.

This is a good example of Metsu's fashionable toilet pieces.

Painted on panel, $15\frac{1}{2} \times 12\frac{3}{4}$ inches.





FRANS VAN MIERIS

(THE ELDER)

1635—1681

FRANS VAN MIERIS was born in Leyden, the son of a goldsmith. He became a pupil of Gerard Dou, and shared with him the growing reputation of the Leyden school for fine and exquisite painting. At the time of his death at the age of forty-six, his work began to show the traces of the over-elaboration and affectation which are so evident in the works of his son, Willem van Mieris, and his grandson, Frans van Mieris, the younger.

64.

PORTRAIT OF HIMSELF

A SMALL portrait painted towards the close of his life. It was in the collection of M. St. Victor, sold in 1822, and then in that of Count Pourtalés, from which it was purchased by Lord Francis Leveson Gower, afterwards first Earl of Ellesmere.

Painted on panel, $4\frac{1}{2} \times 3\frac{1}{2}$ inches.



65.

THE MORNING TOILET

A young lady in a red plush dressing-jacket, seated at her dressing-table.

This was formerly in the collection of M. Geldermester, sold in 1800.

Painted on panel, $8\frac{3}{4} \times 6\frac{1}{2}$ inches (later enlarged to $10\frac{3}{4} \times 8\frac{1}{2}$ inches).







NICOLAS MAES

1632—1693

NICOLAS MAES was born at Dordrecht in 1632, and became a pupil of Rembrandt at Amsterdam for four years. He then returned to Dordrecht, where he spent most of his life, though he returned to Amsterdam in 1678 and died there in November 1693. While under the influence of Rembrandt, Maes painted his most remarkable works, without in any way merely imitating his master. Latterly he took to portrait-painting, and produced a number of portraits, loosely handled in the French style, which then came into fashion.

66.

THE SEAMSTRESS

AN excellent example of Maes' best work in his earlier days, combining brilliancy and depth of colour with the chiaroscuro of Rembrandt. This picture was brought to England in 1833 by Mr. Chaplin and purchased by the first Earl of Ellesmere.

Painted on panel, 15 x 12 inches.







GERARD DOU

1613—1675

GERARD (GERRIT) DOU was born at Leyden on April 7, 1613. His father, Douwe Jansz. de Vries van Arentsveldt, was a prosperous glass-painter at Leyden. His mother, Marytgen van Rosenberg, was widow of Vechter Vechtersz van Strijvelt, also a glass-painter. The father brought up both his sons Jan and Gerard to be glass-painters, and placed the latter as a pupil with Bartholomeus Dolendo, a well-known engraver. In 1628, however, his father resolved to let Gerard Dou become a painter, and placed him as a pupil in the house of the great painter Rembrandt Harmensz van Rijn. Dou remained an inmate of Rembrandt's house for three years. On setting up on his own account in Leyden, Dou quickly displayed that consummate skill for fine, accurate and delicate painting for which he became justly renowned, and earned fame, which continues to increase at this day. His paintings were all painted in his studio, and he paid no attention to the works of nature. Dou spent most of his life at Leyden, where he became wealthy, and died there in February, 1675.

67.

PORTRAIT OF HIMSELF

A SMALL portrait, signed, but not dated, showing the painter at about the age of twenty-two. It was purchased in The Hague in 1819, and became the property of Mr. John Smith, author of the "Catalogue Raisonné of the Dutch and Flemish Painters," for which work it was lithographed in reverse as a frontispiece. The painting was purchased from Mr. Smith by Lord Francis Leveson Gower, afterwards first Earl of Ellesmere.

Painted on panel, 7 x 6 inches.

17. 1. 11



PORTRAIT OF HIMSELF IN HIS STUDIO

THIS is one of the finest of Dou's works. The painter is represented in his studio playing the violin near an open window. The picture is signed and dated 1637, when the painter was twenty-four years of age.

This picture was purchased from the painter himself by Petter Spiering Silvercron, the Swedish resident at The Hague, for Queen Christina of Sweden. Queen Christina gave it back to Spiering in 1652. It subsequently belonged to Mr. Ladbroke, in Portland Place, from whom it passed into the Bridgewater collection.

Painted on panel, 12 x 8½ inches.







QUIRINGH GERRITSZ BREKELENKAM

1620?—1668

QUIRINGH (OR QUIRIJN) BREKELENKAM was born at Zwammerdam about 1620, and resided at Leyden. Nothing is known of his life, but he painted in the style of Dou and Metsu, sometimes most excellently, but with varying degrees of success. He died at Leyden in 1668.

69.

COTTAGE SCENE WITH AN OLD WOMAN COOKING

AN excellent example of the Leyden school, and probably a genuine work by Brekelenkam, though the attribution is not absolutely certain.

Painted on panel, 17 $\frac{1}{2}$ × 15 $\frac{1}{2}$ inches.







ARIE DE VOIS

1641—1698

ARIE (ADRIAN) DE VOIS was born at Leyden in 1641, the son of an organist. He was, like other eminent artists of the Leyden school, a pupil of Nicolas Knupfer at Utrecht. He adopted, however, the style of Gerard Dou, and excelled in the same manner of portraits, and *genre* subjects, painted with exquisite finish on a small scale.

70.

PORTRAIT OF A YOUTH HOLDING A BOOK

Painted on panel, $7\frac{1}{2} \times 5\frac{1}{2}$ inches.







ADRIAEN VAN OSTADE

1610—1685

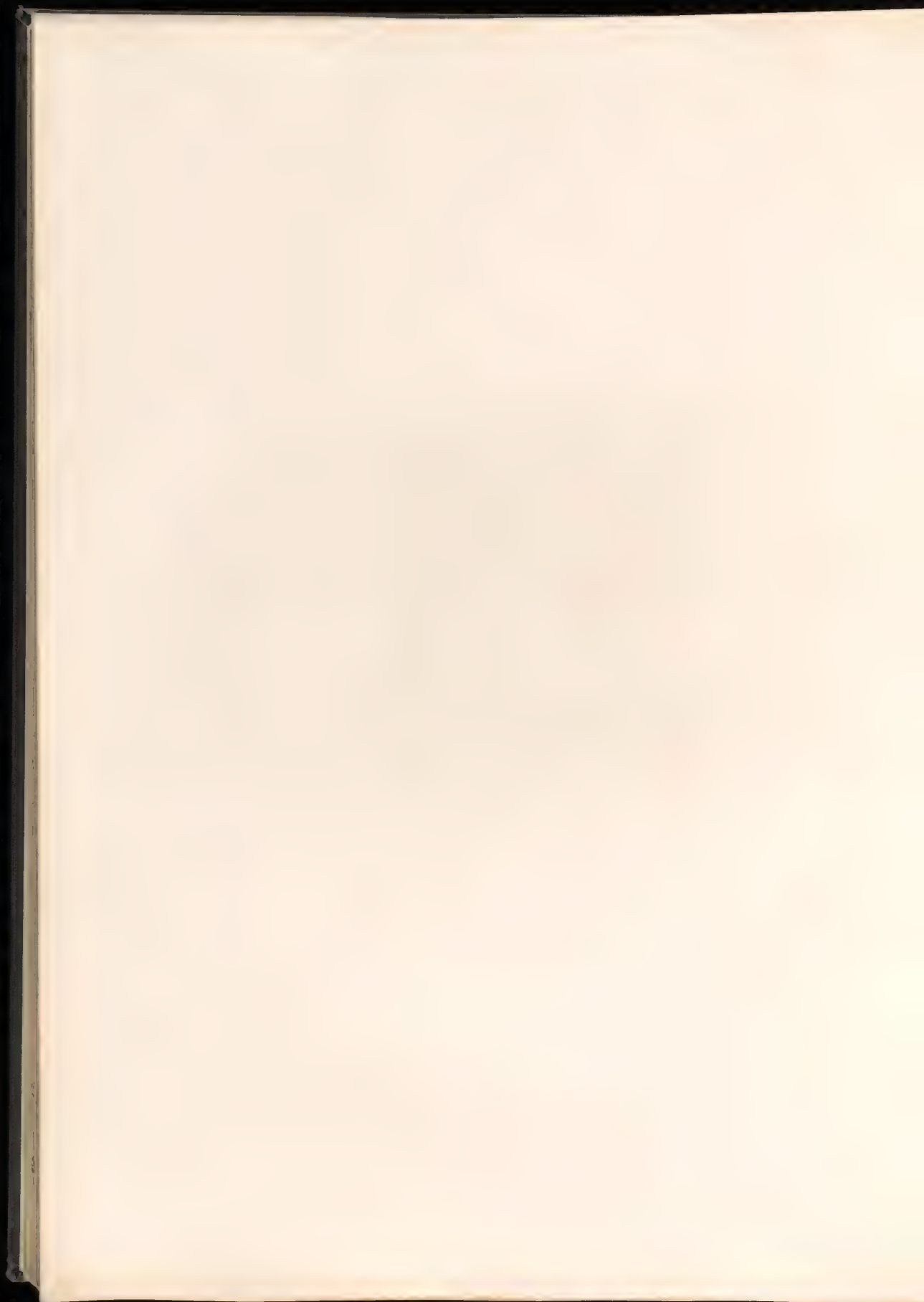
ADRIAEN VAN OSTADE was born at Haarlem in 1610, and spent his life in that town. He was a pupil of Frans Hals, and was strongly influenced by him, and by his fellow pupil, Adriaen Brouwer. The coarse humour of these two genial artists is prevalent in Ostade's early paintings. In middle life he showed more poetry and real picturesque feeling in his little pictures, and the influence of Rembrandt is easily to be traced in the tones and chiaroscuro. Later in life, when Ostade had become a prosperous citizen, his painting becomes correct in manner, but, as compared with his earliest works, somewhat lifeless and uninspired.

71.

A DUTCH PEASANT GIVING A TOAST

A PEASANT at the door of an inn, raising his hat, as he gives a toast. Painted in 1677.

This little picture was formerly in the collection of M. de Vence, 1750, and the Duc de Chabot, 1787. Painted on panel, $6\frac{1}{2} \times 5\frac{1}{2}$ inches.



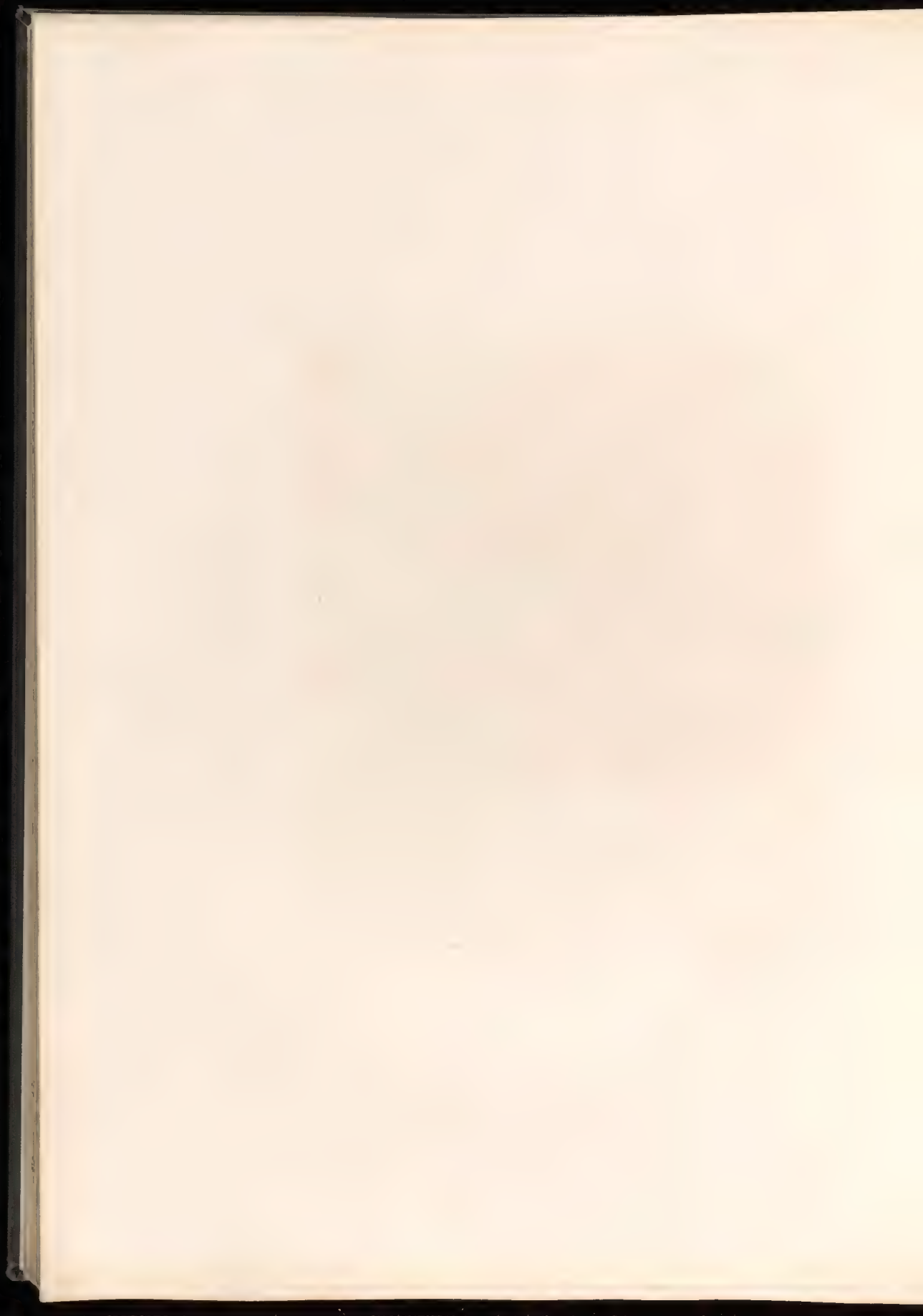




THE TRIC-TRAC PLAYERS

Two peasants playing tric-trac in a tavern, with a third looking out of the window. Painted in 1633, formerly in the collections of M. de Blondel de Gagny, sold in 1776, and Comte de Merle, sold in 1783.

Painted on panel, $13\frac{1}{2} \times 17$ inches.





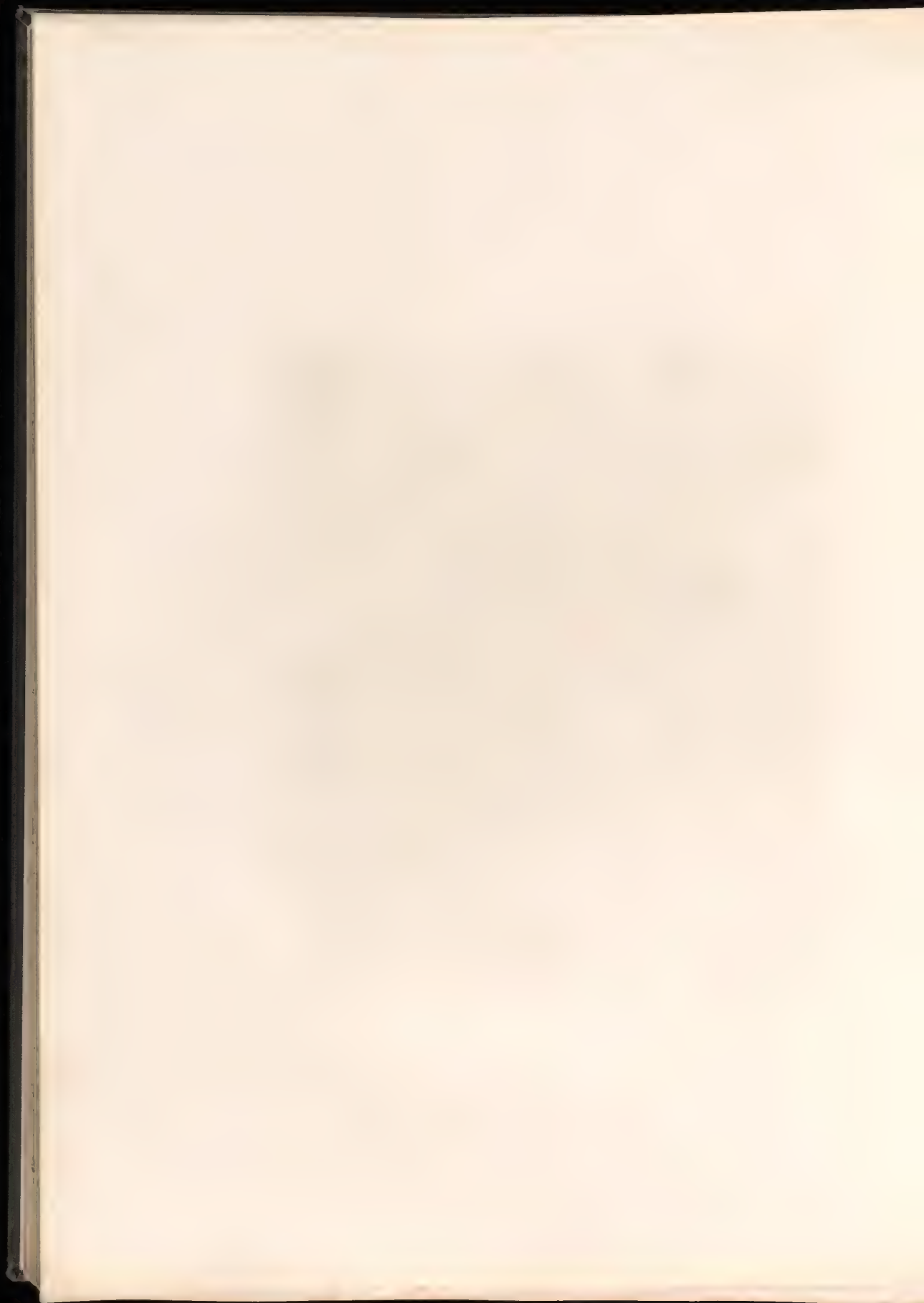


THE SKITTLE PLAYERS

A PARTY of peasants outside a tavern, some playing skittles. Painted in 1676.

Formerly in the collection of M. Geldermeester, sold in 1800.

Painted on canvas, 16½ x 20 inches.





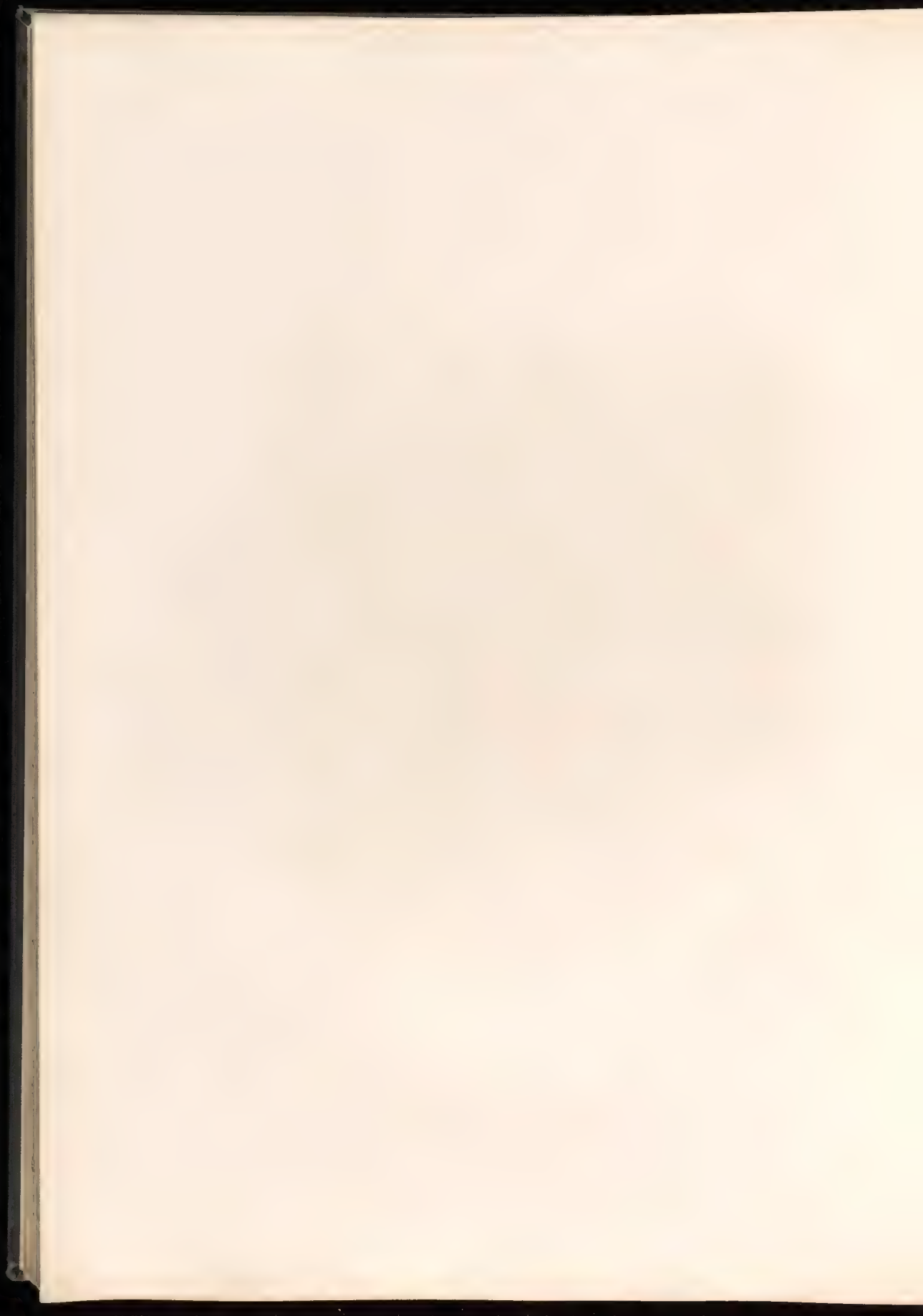


A TAVERN SCENE WITH PEASANTS SMOKING AND DRINKING

PAINTED late in the artist's life, and perhaps unfinished.

Formerly in the collections of M. Geldermecster, 1800, and the Greffier Fagel, sold in 1801, from whence it was purchased for the Duke of Bridgewater.

Painted on panel, $13\frac{1}{2} \times 11\frac{1}{8}$ inches.





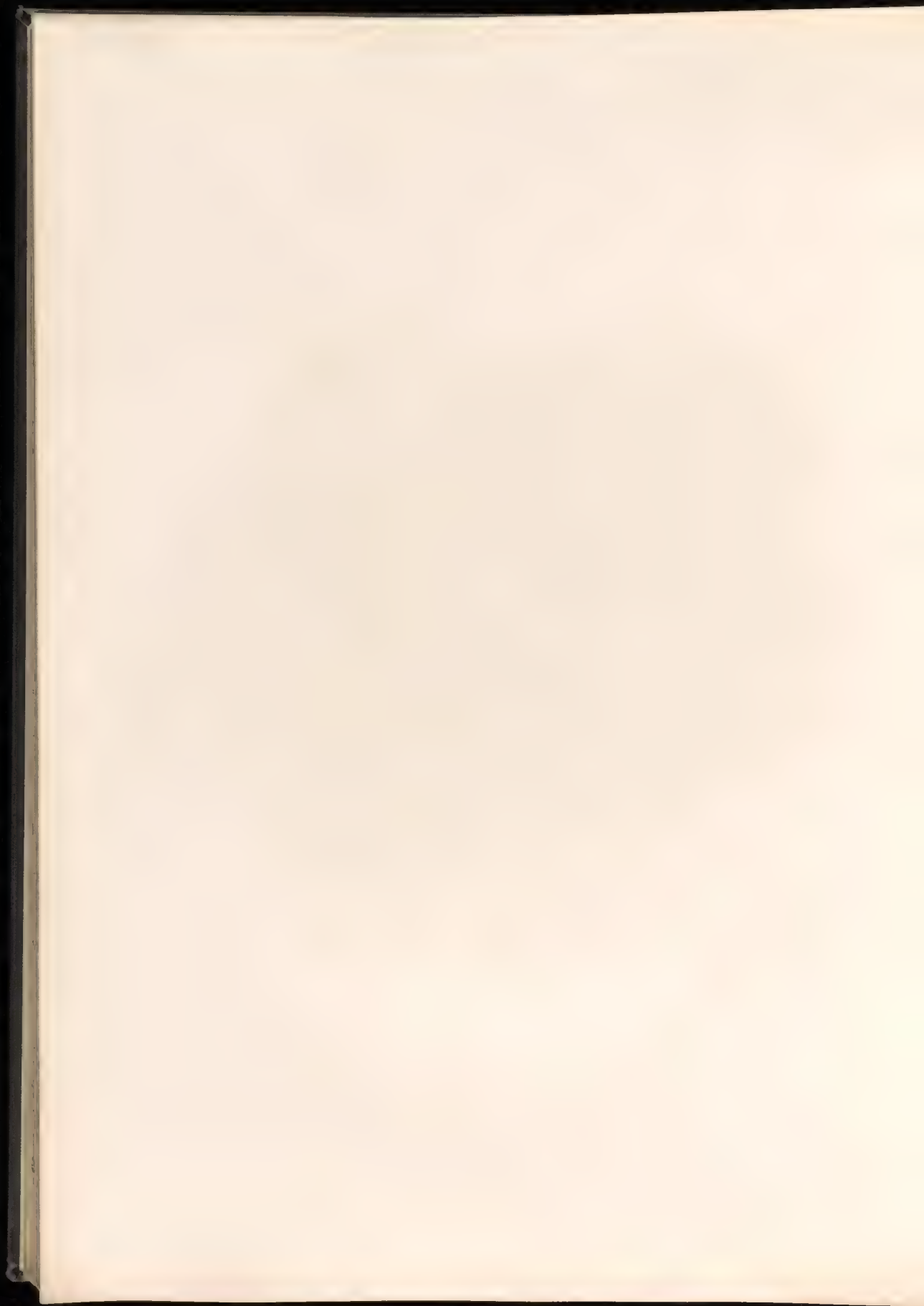


THE LAWYER IN HIS STUDY

A LAWYER seated in his study, perusing a deed, while his servant, or a client, brings him a brace of woodcock. Painted in 1671.

This picture was in the collection of the Greffier Fagel in 1801, from whence it was purchased by the Duke of Bridgewater.

Painted on panel, 13½ × 11¾ inches.







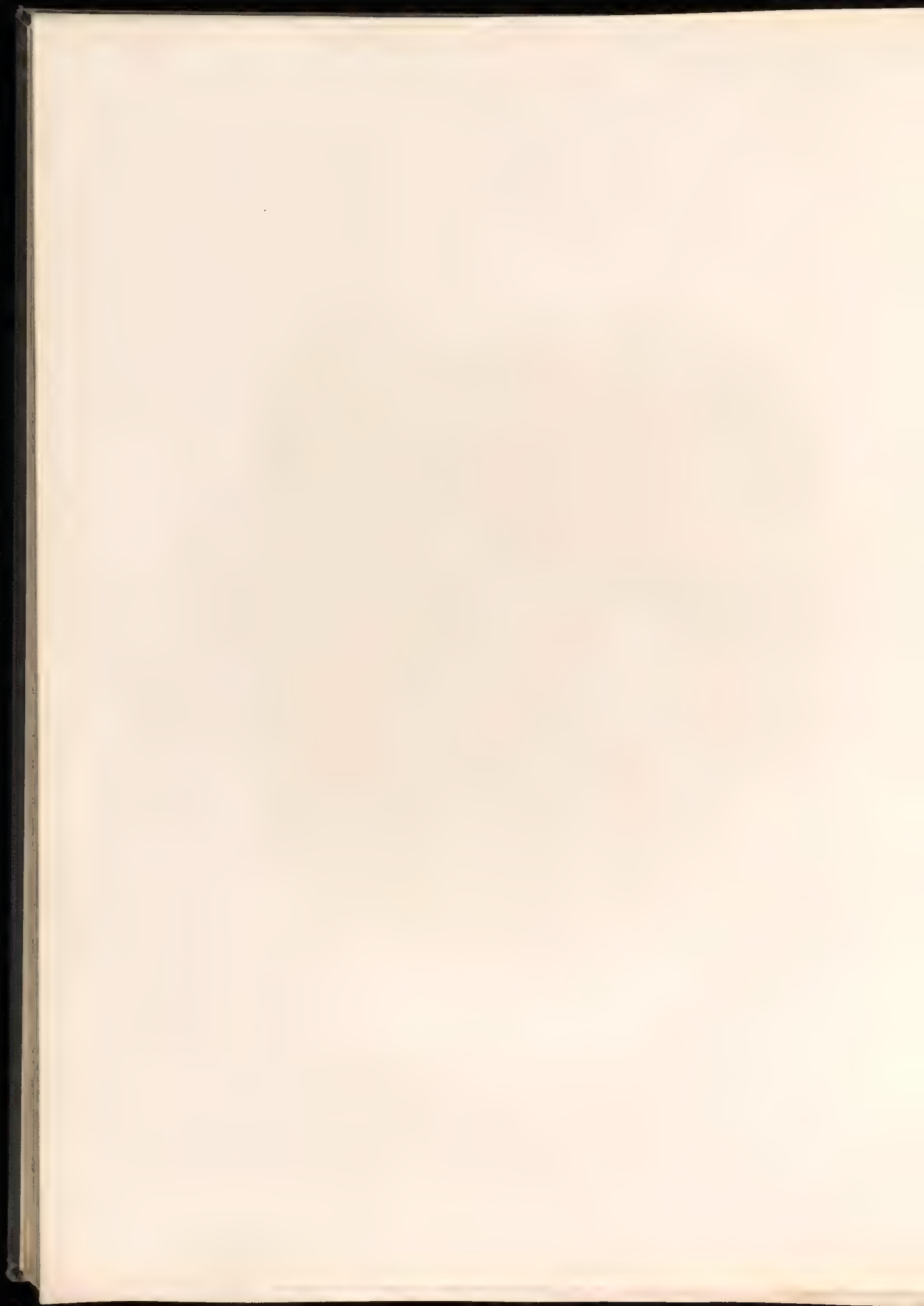
76.

RUSTIC COURTSHIP

A PEASANT paying his addresses to a woman at the door of a cottage. Painted in 1667.

This excellent painting passed successively through the collections of M. Braamcamp, 1771, the Prince de Conti, 1777, the Duc de Chabot, 1787, M. Lebrun, 1791, and M. Helseuter, 1802, until it was purchased for Lord Francis Egerton.

Painted on panel, $17\frac{1}{8} \times 15\frac{3}{8}$ inches.







ISAACK VAN OSTADE

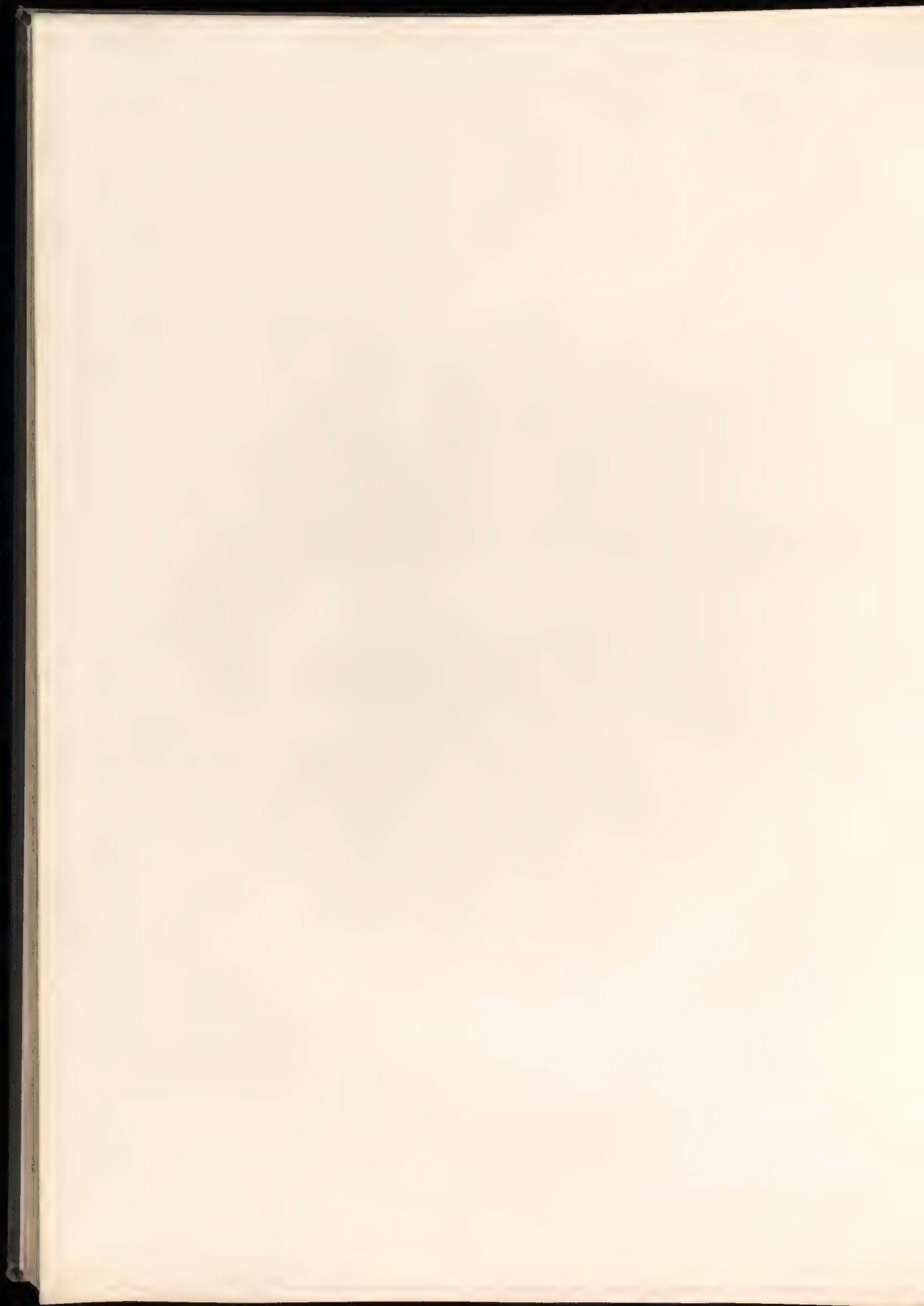
1621—1649

ISAACK VAN OSTADE, born at Haarlem in June 1621, was younger brother of Adriaen van Ostade, and pupil of his brother. The influence of his brother can easily be traced in his works, but Isaack specially excelled in landscape, his works generally being on a larger and broader scale than those of his brother. He died at Haarlem in 1649, at the age of only twenty-eight.

77.

TRAVELLERS HALTING AT A COUNTRY INN

THIS is a familiar subject with Isaack van Ostade, and treated with his usual care for picturesque detail.
Painted on panel, $23\frac{1}{4} \times 32\frac{1}{8}$ inches.



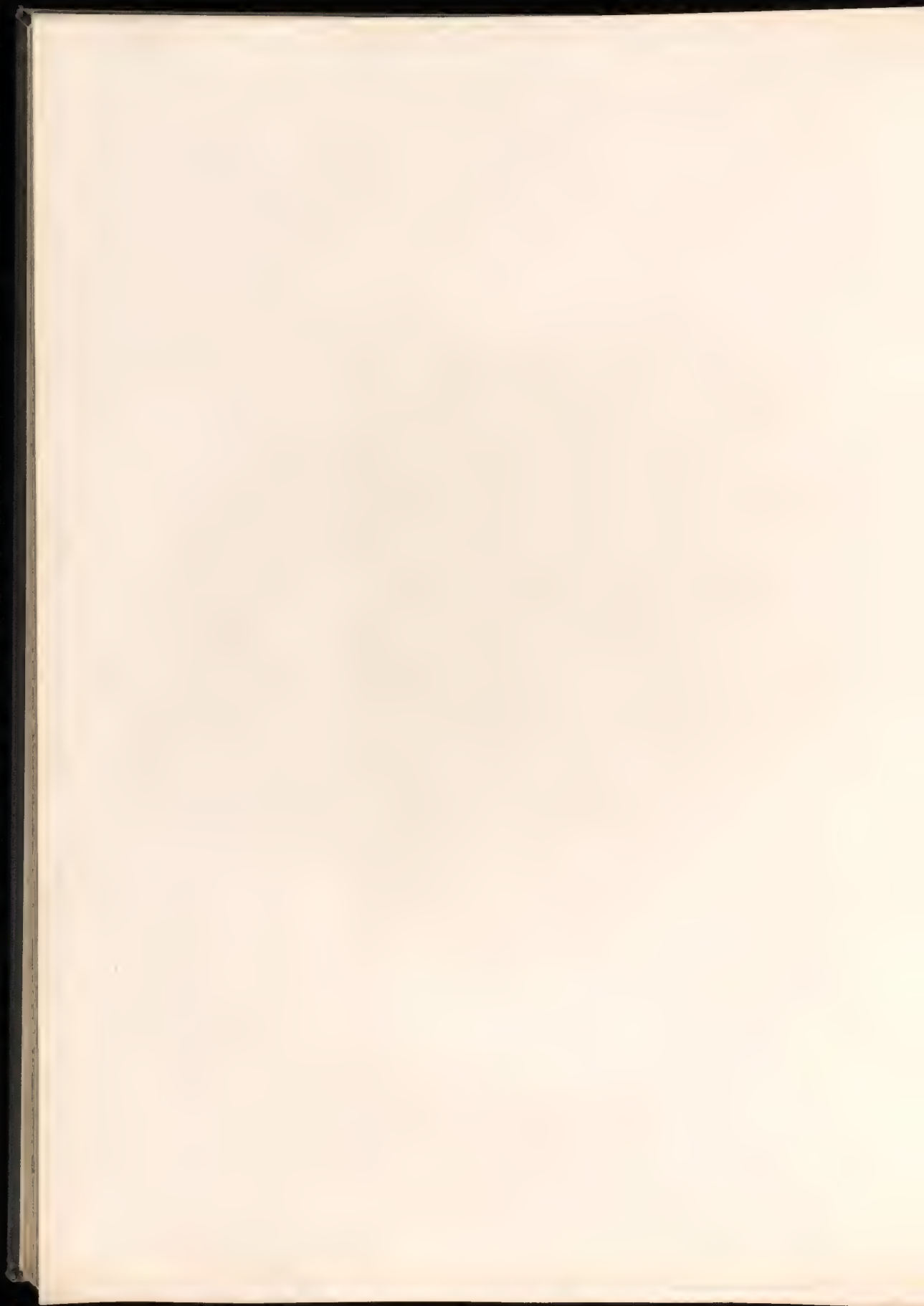




78.

PEASANTS CAROUSING AT A COUNTRY INN

THIS is a composition of a similar nature to the last. It is signed and dated 1646.
Painted on panel, 20 × 29½ inches.







CORNELIS PIETERSZ BEGA

1620—1664

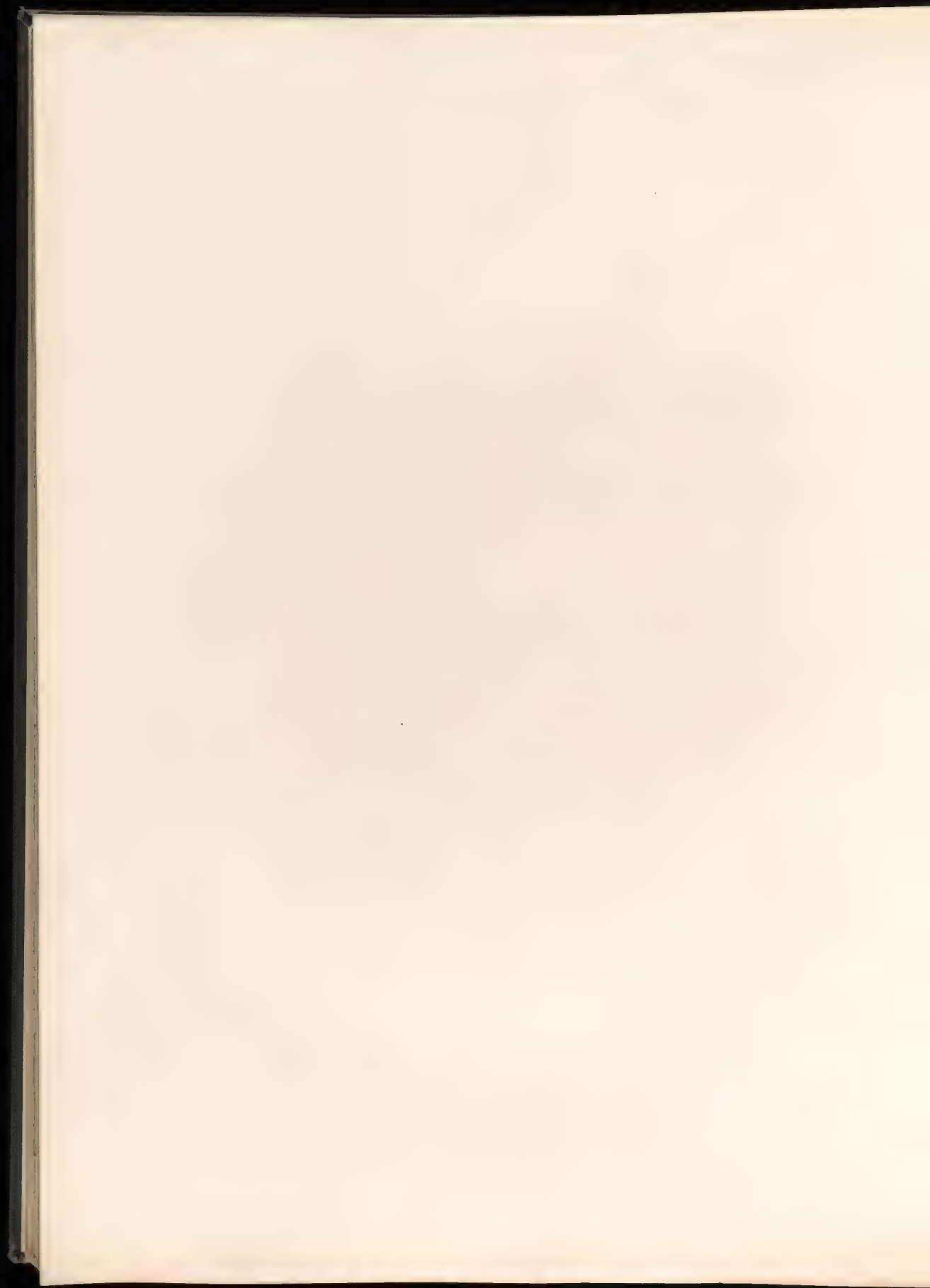
CORNELIS PIETERSZ BEGA was born at Haarlem, and became a pupil of Adriaen van Ostade. He worked in the same style as his master, but his paintings are more sombre in colour, and heavier in treatment, though they are highly finished, as shown by the example in the Bridgewater House Gallery.

79.

INTERIOR OF A COTTAGE WITH A MOTHER AND CHILD AND TWO OTHER PERSONS

THIS subject is treated with great tenderness and depth of feeling, and the management of the chiaroscuro is very skilful.

Painted on canvas, $17\frac{1}{2} \times 15\frac{3}{4}$ inches.





GERARD TER BORCH

1617—1681

GERARD TER BORCH (or Terburg) was born at Zwolle in 1617. His father was a wealthy man, four of whose children, Gerard, Harmen, Moses, and a daughter Gezina, were noted in the arts.

Gerard Ter Borch was chiefly influenced by the school of Frans Hals at Haarlem, but by repeated travelling he was enabled to study the works of Titian, Rembrandt, and Velazquez. He returned to Holland in 1650, and in 1654 married and settled down at Deventer, where he spent the remainder of his life.

Ter Borch formed a style of his own, and in later days elaborated each painting so carefully, that every picture can be considered a *chef-d'œuvre*. His works are characterized by unpretentious truth, and simple yet convincing composition and action. His colouring is brilliant, but cool and subdued in tone. His works are justly esteemed among the finest of their kind.

80.

PATERNAL INSTRUCTION

A YOUNG lady standing before a man, who is addressing her and an elderly lady, who is sipping wine.

This subject was one often repeated by Ter Borch, with very slight variations.

The present picture was formerly in the collection of Lord Wharnccliffe and appears to be identical with that sold in the collections of M. Beaujon, 1782, and M. Proley in 1787, and twice subsequently by anonymous owners at Christie's in 1819 and 1820. It is also perhaps the version originally in the Lubbeling collection at Amsterdam.

Painted on canvas, 27½ × 30 inches.



FRANS HALS (?)

1580?—1666

FRANS HALS was born at Antwerp, where his parents, who were natives of Haarlem, were then living, about 1580 or 1581. Before 1602 the family had returned to Haarlem, where Hals had become a pupil of Karel van Mander. The remainder of his life was spent at Haarlem, except for short visits to Amsterdam. Hals married first Annette Harmensz, for bad conduct to whom he was punished in 1616, and secondly, Lysbeth Reiniers of Haarlem. After a reckless life Hals died in poverty at Haarlem on September 7th, 1666, still in possession of his full powers as an artist. Among painters Hals ranks second only to Velazquez in his daring and skilful handling of the brush.

81.

PORTRAIT OF A YOUNG GIRL

THIS portrait in its quiet sober tones differs from much of Hals's usual work, and the change has been attributed by Dr. Bode to the influence of Rembrandt on Hals after a visit by Hals to Amsterdam in 1637. Were it not for some resemblance between this portrait and other paintings by Hals under the same influence, one would be more ready after closer examination to ascribe the portrait to one of Hals's contemporaries, such as Jacob Gerritsz Cuyp.

Painted on panel, 19 $\frac{1}{4}$ × 17 $\frac{1}{4}$ inches.



PAULUS MOREELSE

1571—1638

PAULUS MOREELSE was born at Utrecht, and became a pupil in portraiture of Michiel van Mierevelt at Delft. He visited Italy for some time, and was much influenced by the academical schools there. Subsequently he returned to Utrecht, where he died in 1638.

82.

ST. SIMEON WITH THE INFANT SAVIOUR

THIS painting is interesting as showing the effect of the Italian School on so purely Dutch a painter as Moreelse. It is signed and dated 1614, when the painter was probably in Italy.

Painted on canvas, 29½ × 24¾ inches.





PAULUS POTTER

1625—1654

PAULUS POTTER was born at Enkhuizen, in North Holland, in 1625, the son of Pieter Symonsz Potter, himself a painter and draughtsman of considerable merit. During his short life Paulus Potter resided for short periods at Amsterdam, Haarlem, and Delft, but his art was practised in the open air, among the sheep and cattle on the rich polders. He died at Amsterdam in his twenty-ninth year, having then already established his claim to rank as the first animal painter in Holland.

83.

THREE OXEN IN A LANDSCAPE

A CHARACTERISTIC example of Potter's *plein air* style. Signed and dated 1650.

Painted on panel, 10½ × 11½ inches.





AELBERT CUÏP

1620—1690

AELBERT CUÏP was born at Dordrecht (or Dort) in October, 1620, the son of Jacob Gerritsz CuÏp, himself a well-known painter, and Aertken van Cooten of Utrecht, his wife. He was a pupil of his father, and his whole life seems to have been spent in Dordrecht. Here he lived in a position of affluence on property of his own, and died on November 7th, 1691. In 1658 he married Cornelia Bosman, widow of Johan van der Corput.

CuÏp ranks among the most famous painters of the world, although his works are entirely confined to scenes from the woods, meadows, and canals of his native town. By a constant study of the same scenes under the varying effects of light at different times of the day and different seasons of the year, CuÏp was able to produce those atmospheric effects of sunlight and colour which have made his name famous. The great waterway and haven of Dordrecht was especially adapted for the exercise of his skill. In his earlier life he often painted portraits, animals, and still life. Later in life his work suffered somewhat by constant repetition of the same motives. From an early date CuÏp's work has been specially valued by English amateurs.

84.

LANDSCAPE WITH A PIPING SHEPHERD

A PASTORAL scene with two cows under a rocky mountain, and a young herdsman playing on the flageolet.

There does not seem to be any record how this important example of CuÏp's work was acquired.

Painted on canvas, 36½ × 45 inches.





85.

LANDSCAPE WITH A MILKMAID

IN the landscape is a marshy pool, near which are ducks and grazing cattle, while a woman is milking a cow under a tree on the right. Signed A. Cuyp.

There does not appear to be any record whence this important picture was obtained.

Painted on canvas, 54 x 69 inches.



LANDSCAPE WITH THE RUINS OF THE CASTLE OF KONINGSVELT

THE ruined castle is seen in the background on the left, and a party of travellers at a wayside tavern in the foreground on the right.

This picture was formerly in the collection of M. Jan Danser Nyman at Amsterdam, sold there in March, 1798.
Painted on panel, 18 $\frac{1}{4}$ x 18 $\frac{3}{8}$ inches.



87.

ANOTHER LANDSCAPE WITH THE RUINS OF THE CASTLE OF
KONINGSVELT

THE ruined castle is seen in the background on the right, and a herdsman with cattle on the left. Signed A. Cuyp.
Though the authenticity of this picture has been doubted, it has every appearance of being by Cuyp.
Painted on panel, $17\frac{3}{4} \times 30\frac{1}{4}$ inches.



LANDSCAPE WITH TRAVELLERS AND PEASANTS

A LADY and gentleman riding along a wooded road in the sunshine are accosted by a group of peasants.

This is an early work by Cuyp, and was formerly in the collection of M. de Calonne; sold in 1795. It seems to be identical with a painting formerly in the collection of Cuyp's friend and patron, M. van der Linden van Slingelandt at Dordrecht, which was sold in August, 1785.

Painted on panel, 17 x 21½ inches.



PRINCE MAURICE LANDING AT DORDRECHT

THE scene is laid on the Maas, near Dordrecht, with an imaginary representation of some dignitary, such as Prince Maurice, embarking for the fleet. The composition was one of Cuyp's favourites, and forms the subject of some of his most important works, such as the painting in the Bridgewater Collection.

This remarkable picture was one of those purchased from the artist by Cuyp's friend and patron, M. Johan van der Linden van Slingelandt, and was purchased at the sale of this collection in 1785.

Painted on canvas, 45 x 65½ inches.



DIRCK STOOP

1610—1686

DIRCK STOOP was born at Utrecht in 1610. About 1653 he settled at Lisbon as Court painter, and in that capacity accompanied Catherine of Braganza to England in 1662, and resided for some years in London. In 1678 he returned to Utrecht, where he died in 1686.

Stoop specially excelled in battle pieces, and landscapes with horses and dogs.

90.

LANDSCAPE WITH A HORSEMAN

7 (228)

A wild hilly landscape with a man leading a white horse and addressing another traveller.

The excellence of this little painting has given rise to the suggestion that it may be an early work of Philips Wouwerman.

Painted on panel, 16½ × 20 inches.



PHILIPS WOUWERMAN

1619—1668

PHILIPS WOUWERMAN was born in Haarlem, the son of Paulus Joosten Wouwerman, a painter of history, under whom he first studied painting. Later he became a pupil of Wynants, but was specially influenced by the works of Pieter de Laer (Bamboccio). Wouwerman has gained well-merited fame as a painter of horses, but he also excelled in landscape painting. He was an industrious and prosperous artist, who produced an immense number of market scenes, camp scenes, battle scenes, etc. The popularity of his works has, however, led to countless imitations and many actual forgeries. He died at Haarlem in wealthy circumstances.

91.

AN ENGAGEMENT OF CAVALRY

ONE of the most important and spirited paintings by Wouwerman which exist. Signed.

This picture was formerly in the collection of Cardinal Fesch, and passed into the hands of Mr. Farrer, the dealer, from whom it was purchased by the Earl of Ellesmere about 1848.

Painted on canvas, 35½ × 57 inches.



92.

THE HAYCART

A BRILLIANT and delicate picture, and justly esteemed highly among the painter's works.
Painted on panel, 13½ × 16 inches.





NICOLAS BERCHEM

1620—1683

NICOLAS BERCHEM was born at Haarlem in 1620, the son of Pieter Claesz, the well-known painter of still life. He married the daughter of the painter, Jan Wils. Berchem was a varied artist, but is chiefly remarkable for his Italian landscapes with cattle and figures. These are very numerous, and comprise many repetitions of the same compositions in different forms. Although so much of his work is of an Italian character, it is not certain that he ever visited Italy. He died at Amsterdam in 1683.

93.

THE HAWKING PARTY

VIEW of a landscape with a large viaduct in the distance, and a group of figures out hawking in the foreground. Signed. One of the most pleasing of Berchem's works.

This picture was formerly in the celebrated collection of M. van der Linden van Slingelandt at Dordrecht, sold in 1785, and passed into that of M. de Calonne. It subsequently was sold in the collection of Lord Berwick in 1825, and purchased by Lord Francis Egerton.

Painted on panel, $14\frac{3}{4} \times 21\frac{1}{4}$ inches.



94.

RIVER SCENE IN ITALY

AN Italian landscape with figures in Berchem's familiar style, but remarkable for its atmospheric effects in the sky and distance.

Painted on canvas, 45 x 65½ inches.



JACOB VAN RUISDAEL

1628(9)—1682

JACOB VAN RUISDAEL, or Ruysdael, was born at Haarlem in 1628(9), the son of Isaak van Ruisdael, and nephew of Salomon van Ruysdael, who was also an eminent landscape painter. Ruisdael's life was spent chiefly at Haarlem, though he resided for a few years in Amsterdam. Ruisdael was a patient and accurate depicter of the landscape scenery round his native town. He was a careful student of forest scenery and the foliage of trees, and his woodland compositions in this style are very numerous. At one time he came under the influence of Albert van Everdingen, who had travelled in Norway and painted the wild romantic scenery of that country. Ruisdael imitated and improved upon Everdingen with great skill, but his romantic landscapes are less interesting than those direct from nature on the dunes or seashore near Haarlem. Though he was an abnormally prolific artist, his art, now so highly valued, was little appreciated in his day, and he died in an almshouse at Haarlem.

95.

VIEW ON A CANAL WITH THE OLD GATE OF AMSTERDAM

A VERY remarkable study of trees and water with the sluice and old gate in the background, above which is a windmill, the whole illuminated with the light of a passing storm.

Painted on canvas, 25½ x 30½ inches.





96.

A WOOD BY A RIVER

A wood with large trees and sandbanks by the side of a river, in which two men are fishing.
Painted on canvas, $18\frac{1}{4} \times 24\frac{3}{8}$ inches.







CHARCOAL-BURNERS IN A LANDSCAPE

A ROMANTIC scene with a torrent rushing through a wood, and men burning wood in the background.

This fine landscape was formerly in the collections of M. Lapeyriere, M. Trouard, the Comte de Vaudreuil, and finally in that of Mr. J. Watson-Taylor, from which it was purchased in 1803 by the first Earl of Ellesmere.

Painted on canvas, 24 x 28½ inches.







98.

FOREST SCENE WITH A SHEPHERD AND HIS FLOCK

A wooded scene with a rocky stream, over which a shepherd and his flock are crossing by a rustic bridge.

This picture was formerly in the collection of the Duc d'Alberg, and afterwards in that of Sir Charles Bagot, G.C.B.

Painted on canvas, $11\frac{1}{4} \times 15\frac{1}{2}$ inches.







99.

THE ROAD THROUGH THE WOOD

(LANDSCAPE WITH TRAVELLERS RESTING)

A road passing through a wood, through which a church tower is seen. Various travellers in a cart or on horseback are engaged in conversation on the road. These figures have been introduced by Philips Wouwerman.

This picture was painted in 1671 (signed and dated).

Painted on canvas, 23 x 32 inches.

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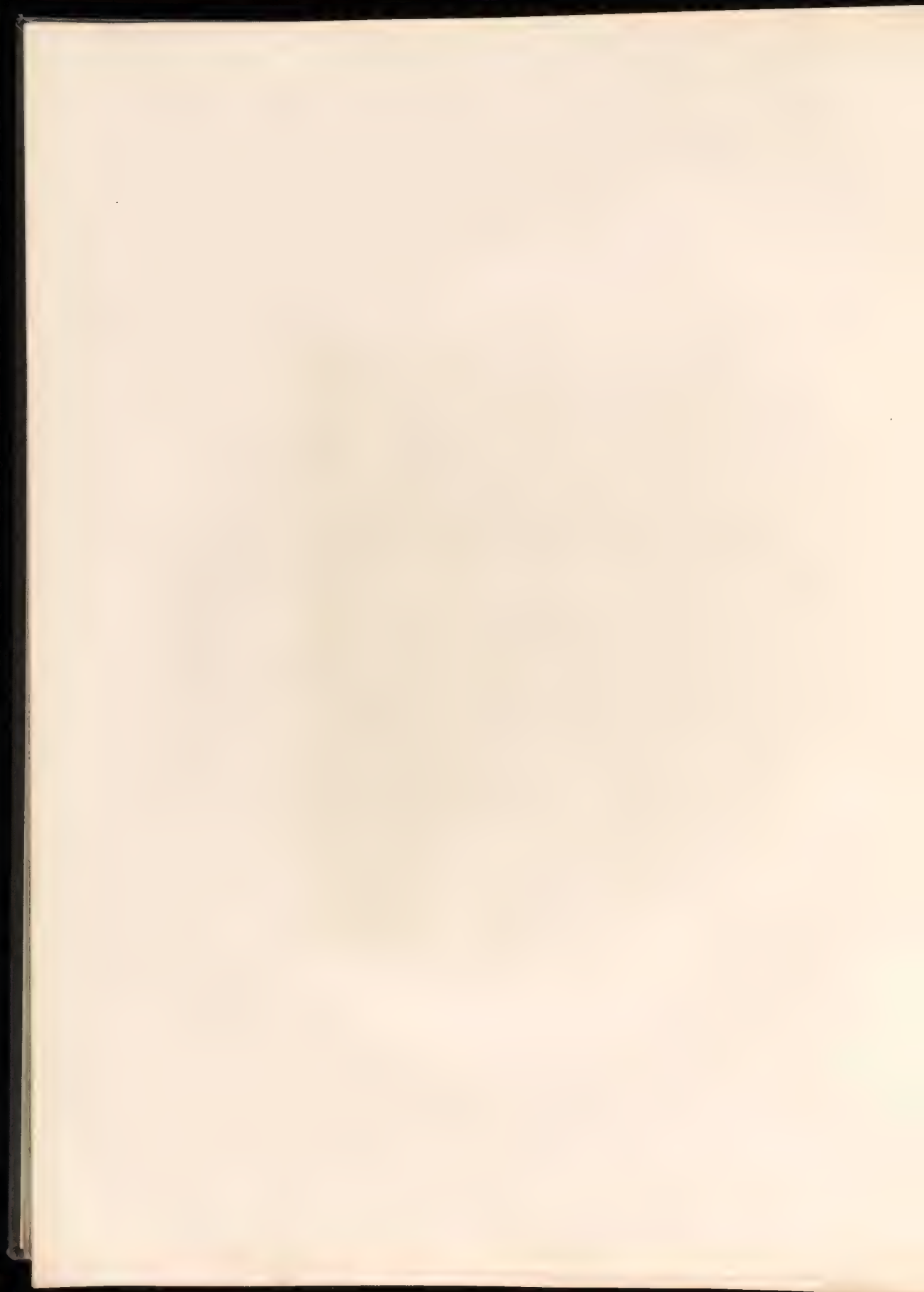


100.

A BIRD'S-EYE VIEW FROM THE DUNES NEAR HAARLEM

A TYPICAL example of Ruisdael's work from nature, taken from his favourite position on the Dunes, a few miles from Haarlem.

Painted on canvas, $16\frac{1}{2} \times 19\frac{1}{2}$ inches.





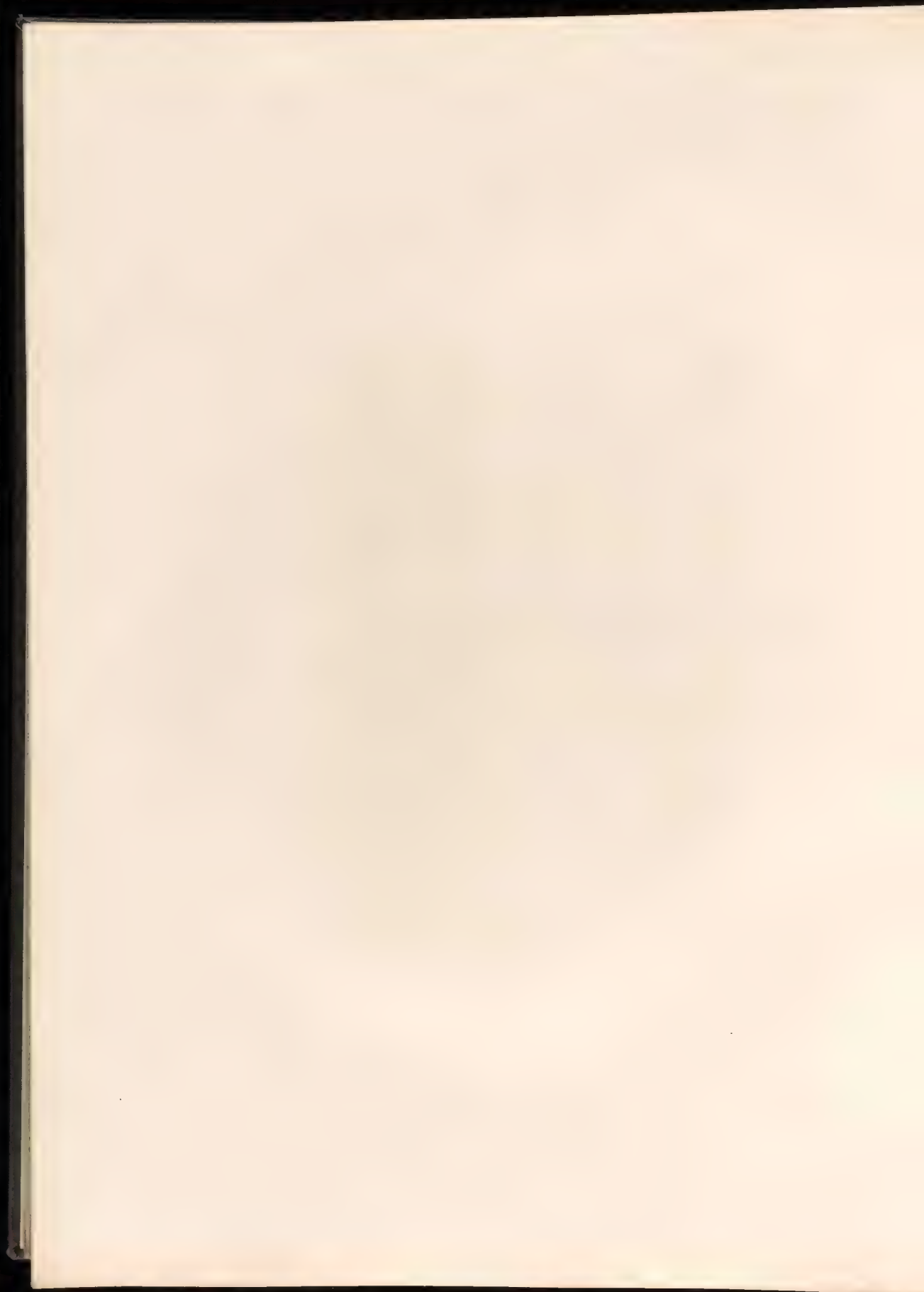


LANDSCAPE WITH A VIEW OF A VILLAGE NEAR HAARLEM

A PANORAMIC view of the country surrounding a village near Haarlem, the tower of the church forming a conspicuous object in the landscape. This is another of Ruisdael's transcripts from nature, and charged with a melancholy poetry.

It has sometimes been attributed to Guiliam Du Bois.

Painted on panel, 12 x 18 inches.







MEINDERT HOBBEEMA

1635 ?—1709

MEINDERT HOBBEEMA was a native, apparently, of Amsterdam, and resided in that city all his life. He was associated with Jacob Ruysdael in early life, and was probably his pupil. His landscape paintings, simple as they are in character, are now perhaps more highly prized than those of any other painter. Hobbema married Eltje Vinck at Amsterdam in 1668, and died there in December, 1709.

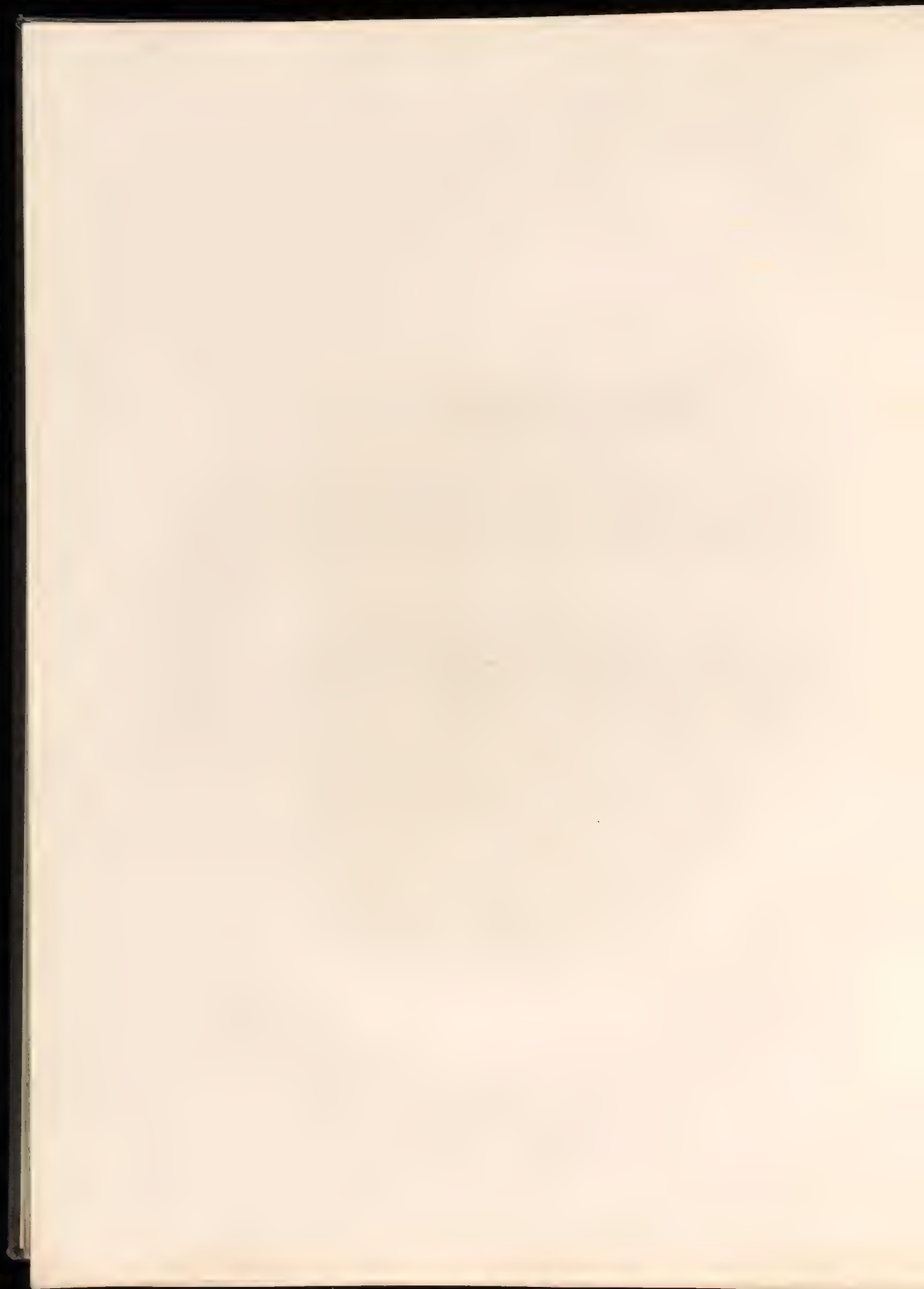
102.

THE WATERMILL

VIEW of a watermill and the surrounding buildings. Signed and dated 1657.

This interesting and valuable picture was formerly in the collection of M. de St. Victor at Paris, sold in 1822, when it was purchased by Lord Francis Egerton.

Painted on panel, 15 × 21 inches.







103.

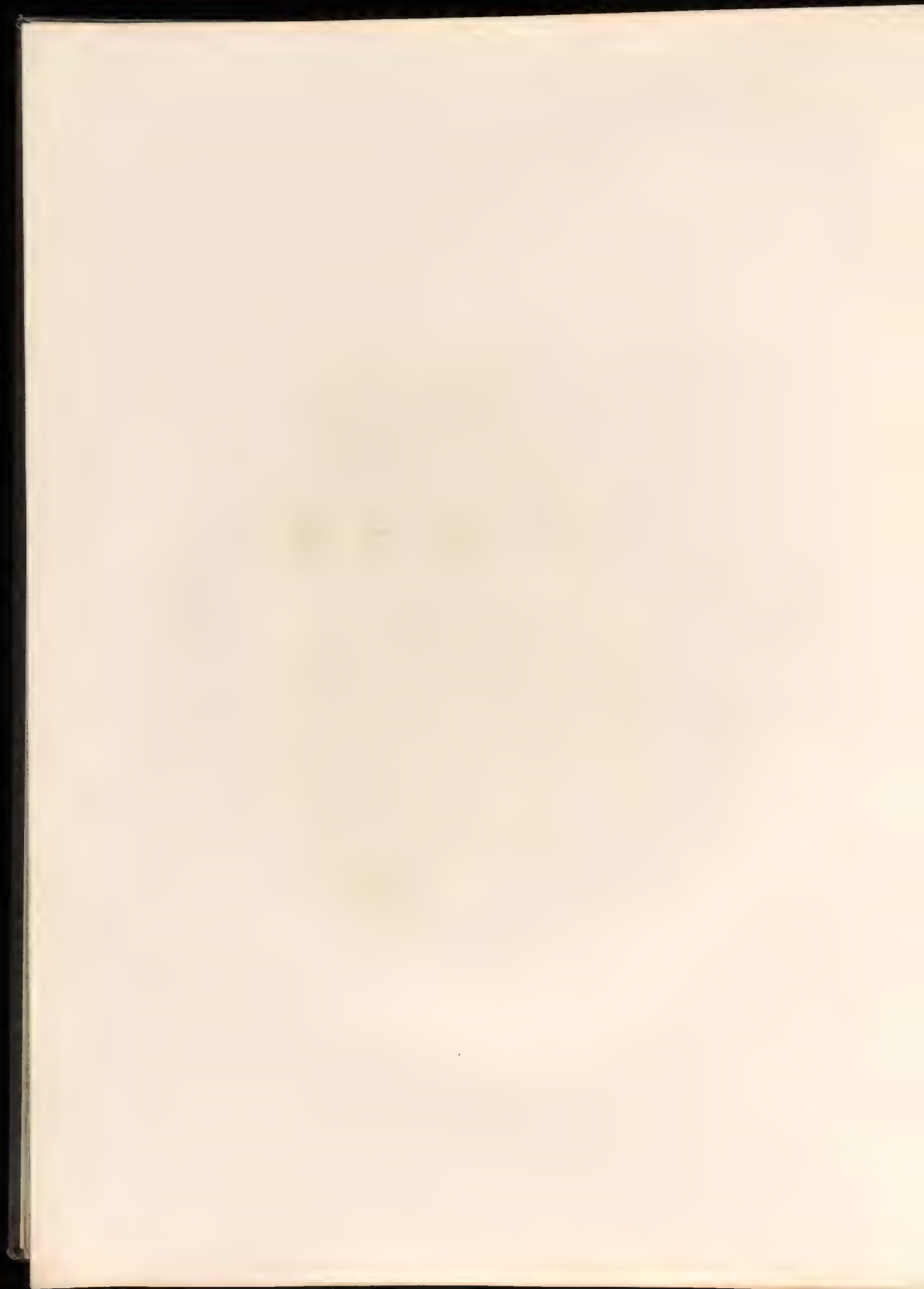
WOODED LANDSCAPE

(SCENE IN A WOOD, WITH WOODCUTTERS AT WORK)

A TYPICAL example of Hobbema at his best.

This picture was formerly in the collection of M. Danser Nyman at Amsterdam, sold in 1798.

Painted on panel, 14 × 31½ inches.







CORNELIS GERRITSZ DECKER

DIED 1678

CORNELIS DECKER was a native of Haarlem, where he lived and died. His landscape paintings are not common. He was a pupil of Salomon Ruisdael, whose works he imitated with success.

104.

LANDSCAPE WITH A RIVER AND COTTAGES

A PLEASING composition with a charm peculiar to itself.

This picture was formerly in the collection of Mr. George Watson Taylor.

Painted on panel, 14 × 12 inches.







JAN VAN DER HEYDEN

1637—1712

JAN VAN DER HEYDEN was born at Gorcum in 1637, and is specially noted for his architectural views in the streets of Amsterdam. He was also a skilled and scientific mechanician, and invented the first hydraulic fire-engines. He died at Amsterdam on September 28, 1712.

105.

VIEW OF A STREET IN A DUTCH TOWN

A CHARACTERISTIC view of Dutch scenery by this excellent painter of architecture and sunshine. The figures are said to have been inserted by Adriaen van de Velde.

Formerly in the collection of M. Geldermeeester, sold in 1800.

Painted on panel, $18\frac{1}{2} \times 24\frac{1}{2}$ inches.







JAN VAN DE CAPPELLE

WORKED 1653—1680

JAN VAN DE CAPPELLE practised as a marine and landscape painter at Amsterdam, but nothing is known of his life. His work has some affinity to that of Simon de Vlieger. His paintings, which are mostly river scenes, are highly esteemed by collectors.

106.

A VIEW ON A RIVER IN HOLLAND

THIS important painting, representing a wide river scene with barges and a ferry boat, is both in subject and size an unusual example of Van de Cappel's work.

Painted on panel, 28 $\frac{3}{4}$ × 42 $\frac{1}{4}$ inches.

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AERNOUT [AERT] VAN DER NEER

1603—1677

AERT VAN DER NEER was born at Amsterdam and died there, on November 9th, 1677, after a chequered career as a landscape painter and innkeeper. Little esteemed in his own days, his winter and moonlight landscapes and his paintings generally are now highly valued by connoisseurs.

107.

LANDSCAPE BY MOONLIGHT

A LANDSCAPE with a river, seen by moonlight.

A typical example of this painter's work.

Painted on canvas, 18½ × 16½ inches.







SIMON JACOBZ DE VLIEGER

1601—1653

SIMON JACOBZ DE VLIEGER was born at Rotterdam in 1601, and turned his hand to every kind of painting. He resided at Delft and Amsterdam, and finally at Weesp, where he died in March, 1653.

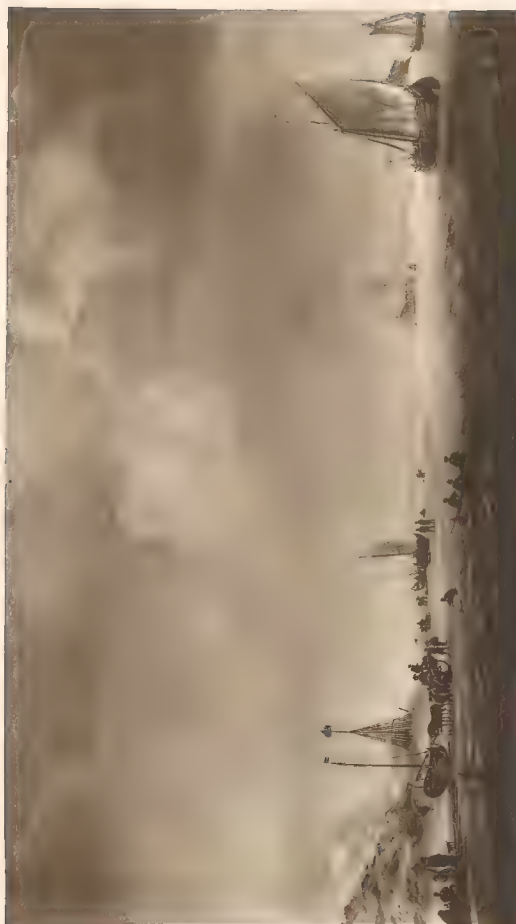
De Vlieger specially excelled in his marine paintings, in which he was the precursor of such painters as Willem van de Velde, the younger, and Jan van de Cappelle, who may have been his pupils.

108.

VIEW ON THE COAST AT SCHEVENINGEN

A typical scene, showing the fishing boats at Scheveningen returning to the shore.

Painted on panel, 21 x 38 inches.





WILLEM VAN DE VELDE, THE YOUNGER

1633—1707

WILLEM VAN DE VELDE, born at Amsterdam in 1633, was son of Willem van de Velde, a marine-painter of great repute. About 1670 his father was summoned to England, where he became marine-painter in ordinary to King Charles II., a post in which he was succeeded by his son who accompanied him.

Van de Velde resided at Greenwich, where he died, and was buried in 1707. His life appears to have been spent on the water, drawing and painting the shipping in the Thames and on the coast. His paintings are numerous, and his drawings still more so.

109.

SHIPS OF WAR IN DISTRESS DURING A STORM

A FLEET of large ships of war are rounding a headland in rough weather. This painting is somewhat broader and freer in treatment than most of Van de Velde's works.

Painted on canvas, 16½ x 15½ inches.







THE BATTLE BETWEEN THE ENGLISH AND DUTCH FLEETS OFF
THE NORTH FORELAND AT SOLE BAY ON JUNE 3, 1666

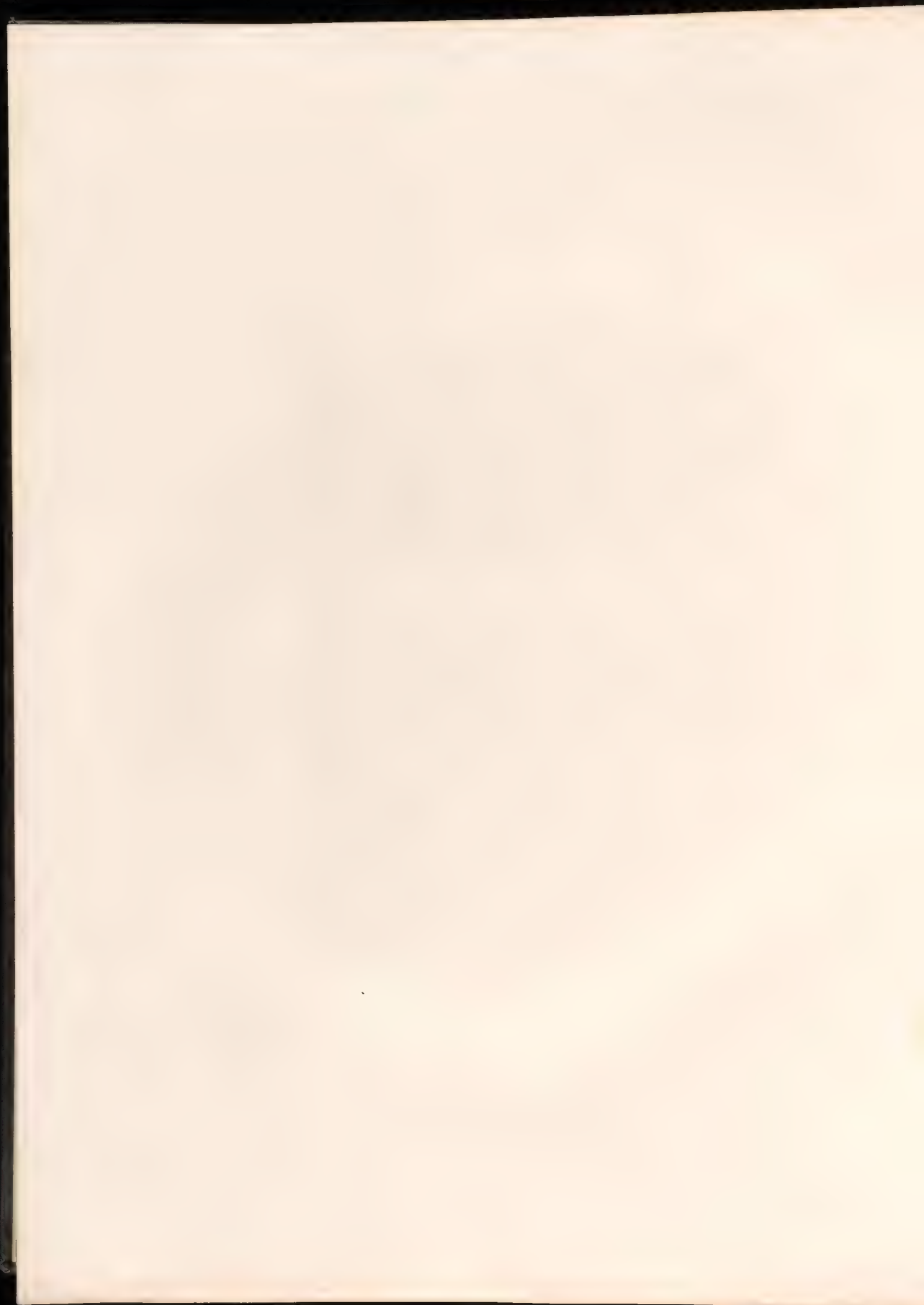
THIS battle was fought between the English Fleet commanded by the Duke of Albemarle and Prince Rupert on the English side, and the Dutch Fleet commanded by Admirals De Ruyter and Van Tromp. The result was indecisive. The moment represented is when the English ship 'The Royal Prince,' commanded by Admiral Sir George Ayscue, having gone aground on the Galloper shoal off the Essex coast, was compelled to surrender to the Dutch Admiral, Van Tromp.

This picture was formerly in the collections of M. van Zaanen and M. Geldermeester in Holland, and afterwards in that of Mr. Walsh Porter.

Painted on canvas, $29\frac{1}{2} \times 41\frac{1}{4}$ inches.







III.

THE SIGNAL-GUN

View of a calm sea with fishing boats, and in the background a ship, on which sails are being hoisted and from which a signal-gun has been fired.

This charming little picture was formerly in the collection of the Prince de Conti, sold in 1777.
10 x 8 inches.





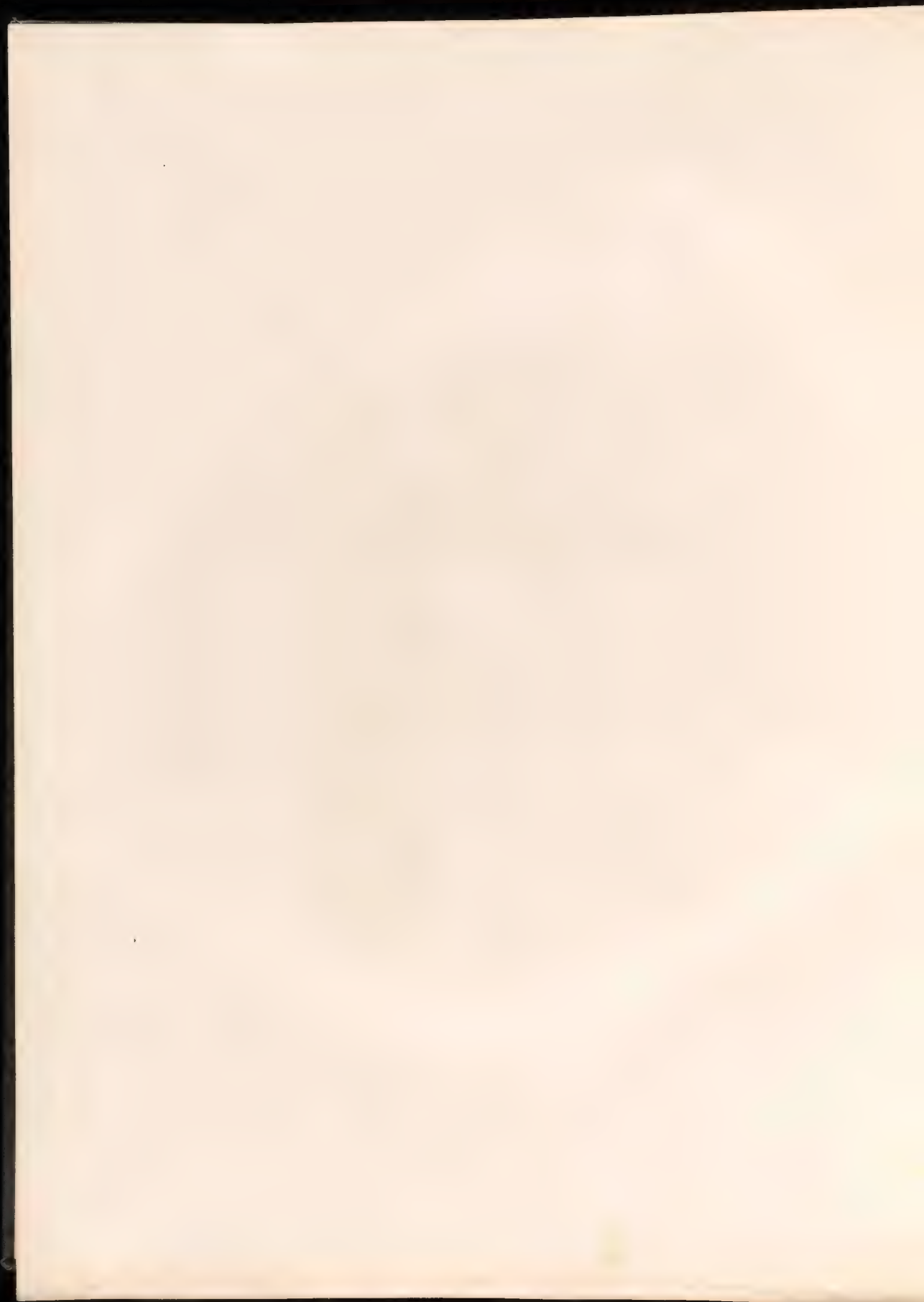


FISHING BOATS IN A GALE OFF THE TEXEL

THIS is one of Van de Velde's largest and most important works. It represents a rough sea off the Island of the Texel in the north of Holland in which various fishing-smacks and men-of-war are tacking against the wind. Painted in 1672.

This picture was formerly in the collections of Madame Backer, sold in 1766, M. van Locquet, sold in 1783, and finally in that of Mr. Hope, who brought it to England, where it was obtained for the Bridgewater collection.

Painted on canvas, $52\frac{1}{2} \times 75\frac{1}{2}$ inches.







JOSEPH MALLORD WILLIAM TURNER, R.A.

1775—1851

TURNER, the greatest of English landscape painters, was born in April, 1775, in Maiden Lane, Covent Garden, the son of a hair-dresser. The story of his life is well known. His life as a landscape painter is a record of unflagging industry and increasing success, though his habits were those of an eccentric recluse. Turner died on December 19th, 1851, and was buried in St. Paul's Cathedral.

113.

FISHING BOATS IN A SQUALL

THIS important picture was painted by Turner in rivalry and as a *pendant* to the great painting by William van de Velde, the younger, also in the Bridgewater House Collection. It is interesting to compare the two paintings and to discover the reasons which give Turner the prize in his contest with his Dutch rival.

Painted on canvas, 60 × 84½ inches.







SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

BORN at Plympton in Devonshire. First President of the Royal Academy at its foundation in 1768.

The two specimens of Sir Joshua Reynolds's work in the Bridgewater House collection belong to the mature and best period of his career.

114.

PORTRAIT-GROUP OF ROBERT, LORD CLIVE (?) WITH HIS WIFE, CHILD AND AN AYAH

THIS fine group was included in Mr. Brett's sale at Christie's on June 23, 1838, as "Group of Lord Clive and Family with a Malay Girl." The personages depicted do not, however, show any resemblance to the great Lord Clive or his wife, Margaret Maskelyne. The name of Lord Clive does not appear in the list of those who sat to Sir Joshua Reynolds, nor is there any record of any payment for such an important picture of so important an individual. The portraits must therefore represent some other leading Anglo-Indian persons of importance. Reynolds painted several Anglo-Indian families, such as the Claverings, Cruttendens, and Mr. Barwell.







PORTRAIT OF MRS. BARLOW TRECOTHICK

ANN MEREDITH, daughter of Amos Meredith, sister of Sir William Meredith, Bart., was married (as his second wife) in 1770 to Alderman Barlow Trecothick of Addington Park, Surrey, Lord Mayor of London in 1770. He died in May 1775, and his widow was re-married in 1777, as his third wife, to Assheton Curzon, afterwards Viscount Curzon. She died on June 13, 1804.

Mrs. Trecothick sat to Sir Joshua Reynolds in July 1770 as Lady Mayoress, and again in March 1771. This portrait, with the group next following, and a portrait of Dr. Thomas, Bishop of Rochester, were included in the sale of Mr. J. W. Brett's collection at Christie's on June 23, 1838. The portrait was then erroneously described as "Lady Montague." The three pictures were, however, withdrawn from the sale and sold privately to Lord Francis Egerton.







THOMAS GAINSBOROUGH, R.A.

1727—1788

THIS painter was born at Sudbury in Suffolk, and after studying in London under Hubert François Gravelot and Francis Hayman, R.A., settled at Bath in 1760, where he became one of the most fashionable painters in his day. In 1774 he removed to London, where his growing fame and fortune was only put an end to by his premature death.

The Bridgewater House collection is unfortunate in not possessing any example of Gainsborough's portrait work. It contains a pleasing example of his work in landscape, the painting being remarkable in that the cattle form the principal subject, whereas they are usually introduced as quite subsidiary accessories.

116.

CATTLE AND FIGURES IN A MEADOW

Two cattle about to be milked are standing waiting for the attention of the milkmaid and her friend.

Painted on canvas, 24 x 30½ inches.







